

Saturday 27 October 2018

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

9-PAGE GUIDE

Photokina in full

This year's show was one of the best:
we reveal the hottest cameras & gear

Amateur Photographer

LANDSCAPE SPECIAL

Passionate about photography since 1884

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Be inspired by the winning
images from **Landscape
Photographer of the Year**

Town & country

Your best landscapes and
cityscapes from **APOY 2018**

After the win

How **LPOTY** changed the
lives of previous winners

Celebrating a pioneering SLR

Why the **Praktina FX** was
so revolutionary for its time

Plus Harry Borden on Darcey Bussell • Street portraits from 1980s London

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AP was there in force last month to get the inside track on the latest photographic technology

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In our increasingly artificial world, there is something restorative about getting out in the fresh air and engaging with our open spaces –

arranging them into pleasing compositions that convey to the viewer the feelings we felt being there. Britain may be small but it is geographically diverse, the weather is ever changing, and it has been enhanced over the

centuries with photogenic towns and cities, churches, castles and stately homes, offering an infinite variety of subjects. And of course Britain is just a tiny part of this beautiful planet that we live on. Anyone can take a snap of a nice view, but this week's special landscape issue is dedicated to showcasing the most inspirational photographs, and sharing the advice and skills of the photographers who made them.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



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Lone Tree

by Andy McDonald

Fujifilm X-T1, 16mm, 1/180 sec at f/10, ISO 200

This lone tree was uploaded to our Facebook page. It was taken by photographer Andy McDonald.

He tells us, 'My 2018 photography project is on lone trees, so I was excited about visiting the Yorkshire moors to see what I could find. I saw this tree as I walked from Top Withens [a ruined

farmhouse near Haworth, West Yorkshire] towards Stanbury. I got down low to frame the tree against the sky with the path leading in. The tree leaning to the right was a bonus! I used manual exposure to retain detail in the clouds, knowing I'd lift shadows before converting using SilverEfex Pro.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 28.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 28.

NEWS ROUND-UP

The week in brief, edited by Geoff Harris



Google releases Google Pixel 3 and 3 XL

The new Google phones look similar to their predecessor, keeping a 12.2MP sensor with an f/1.8 aperture (still a single-lens system). There are software and AI changes, however, including a low-light mode called Night Shot and a Super Res Zoom mode that combines multiple shots. Two cameras sit on the front including a wideangle 8MP shooter. Prices start from £869 (64GB), with contract deals.

Special Adobe offer from X-Rite

Colour management specialist, X-Rite, is offering customers a free Adobe CC Photography plan worth £119 when they buy an X-Rite i1Display Pro, i1 Photographer Kit, ColorMunki Photographer Kit or i1Studio. You need to buy before 31 December 2018, and request a unique code before 31 January 2019. See www.xritephoto.eu/adobe.



Geology photo winners rock

The Geological Society has announced the winners of its Earth Science Week 2018 photography competition, themed 'Earth science in our lives'. First prize goes to Andy Leonard for his photograph of Bow Fiddle Rock in north-eastern coast of Scotland. All 12 winners will feature in the Earth Science Week 2019 calendar, as well as in an exhibition at Burlington House.



Four-legged friends on show

Tracy Kidd, the well-deserved winner of the 'Dogs at Work' category in The Dog Photographer of the Year 2018 competition, is exhibiting her canine and equine shots at The Station in Richmond, North Yorkshire, from 3 November for two weeks. Full details at www.thestation.co.uk/whats-on/exhibitions/tracy-kidd.

DNG Converter brought up to date

Adobe has updated its free Adobe DNG Converter 11.0 for easily converting native raw files, and now supports the following cameras: Canon EOS R, Fujifilm X-T3, Nikon Z 7 and Coolpix P1000, and the Panasonic Lumix DC-LX100 II. More info at helpx.adobe.com/uk/photoshop/digital-negative.html.



THE GOLDEN COUPLE © MARSEL VAN OOSTEN - WLOL FE PHOTOGRAPHER OF THE YEAR 2018 GRAND T TLEW NNER

BIG picture

Awe-inspiring portrait wins Wildlife Photographer of the Year

One of the most highly anticipated images of the year has finally been revealed at the Natural History Museum in London. Dutch photographer Marsel van Oosten has won the prestigious Wildlife Photographer of the Year 2018 title for his extraordinary image 'The Golden Couple'. This stunning winning



portrait captures a pair of golden snub-nosed monkeys in the temperate forest of China's Qinling Mountains – the only habitat for these endangered primates. It captures the beauty and fragility of life on earth.

Beating over 45,000 entries from 95 countries, Marsel's image will be on show with 98 other spectacular photographs at the exhibition in the Natural History Museum from 19 October 2018 until next summer.

Words & numbers

It's always been my philosophy to try to make art out of the everyday and ordinary... it never occurred to me to leave home to make art

Sally Mann
US photographer

9.9
billion US dollars
Total value of dedicated
digital camera sales in 2017
- a growth of 5%

SOURCE: WWW.FUTURESOURCE-CONSULTING.COM



The V&A's new Photography Centre collection aims to span 150 years

© WILL PRICE

Major Photography Centre opens at V&A

 THE FIRST phase of a major new Photography Centre at the Victoria and Albert Museum (V&A) in London opened on 12 October, featuring some of the most influential and important photography of the past 150 years. The world's first photographic experiments, pictures by Alfred Stieglitz and Edward Steichen, recent acquisitions by Linda McCartney gifted by Paul McCartney and his family, and newly commissioned works by Thomas Ruff, will all go on display this autumn to mark the opening.

The first phase doubles the space dedicated to photography at the V&A. The inaugural display traces a history of photography from the 19th century to the present day through the theme of collectors and collecting. Drawn from the V&A's significantly expanded holdings, following the controversial transfer of the Royal Photographic Society

(RPS) collection from the National Media Museum in Bradford, the display shows prints and negatives by William Henry Fox Talbot, Julia Margaret Cameron and Frederick Scott Archer, alongside camera equipment, photographic publications and original documents to tell a broader story of international photography. It also features a digital wall to show the most cutting-edge imagery of today.

The Photography Centre will also feature the 'dark tent': a multimedia projection and lecture space inspired by the travelling darkrooms of 19th-century photographers. Specially commissioned films revealing early photographic processes such as the calotype and wet collodion process and the daguerreotype, will be screened, along with a slideshow projection of rarely seen magic lantern slides revealing the first attempts to reach

the summit of Mount Everest in 1921 and 1922. The opening of the new centre is accompanied by a three-week spotlight on photography across the V&A, including a series of talks by leading photographers, screenings, events, workshops, courses and a Friday Late dedicated to photography.


'Our collection now seamlessly spans the entire history of photography, telling the story of the medium from the daguerreotype to the digital,' says V&A director Tristram Hunt. 'In an era when everyone's iPhone makes them a photographer, the V&A's Photography Centre explores and explains the medium in a compelling new way.'

The V&A Photography Centre is open every day from 10am to 5.45pm, and until 10pm on Fridays. It is free to view. More at www.vam.ac.uk/collections/photographs.



© CEWE PHOTOWORLD

Selfies can cause you stress

 AP TAKES a keen interest in photography and mental health, and a new study suggests that taking selfies can make anxiety worse. According to the results of a study by photobook specialist CEWE Photoworld, the average person takes at least five selfies a day, and spends 44 minutes editing them, which rises to 74 minutes for 25-34 year olds.

Over a third (36%) of 25-34 year olds take most of their photos for social media. However, 41% said that the process made them stressed or anxious, with 34% saying selfie-taking had caused an argument with their partner. CEWE has launched a competition to encourage more positive image taking; see cewe-photoworld.com.



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Huawei goes wide with Mate 20 Pro

CHINESE smartphone giant Huawei has established a solid reputation for building devices with interesting, high-quality cameras co-developed with Leica, and its new Mate 20 Pro continues in this vein with a three-camera set-up that features an ultra-wideangle lens alongside wideangle and portrait modules. This is similar to the new Samsung Galaxy A9 (see below), although the Huawei has rather higher-end aspirations.

Its 16mm-equivalent ultra-wideangle camera sports an aperture of f/2.2 and a 20MP sensor, and can focus as close as 2.5cm in super-macro mode. Meanwhile the main 27mm camera combines an f/1.8 aperture with a 40MP sensor. The 80mm telephoto module only has an 8MP sensor, but its f/2.4 lens includes optical image stabilisation. The lenses are arranged in a square on the device's back, alongside the Dual Tone flash that aims to match the colour of both



Three cameras arranged in a square on the back of the phone

sunlight and artificial light.

Huawei claims the camera can recognise 1,500 scenes and scenarios using artificial intelligence built into its Kirin 980 HiAI processor, and that focus tracking is improved compared to its previous models. Other features include IP68 water-resistance, a 6.39in curved OLED screen and a huge 4200mAh battery

that can charge from empty to 70% in 30 minutes, with wireless charging also available at a slower rate. We've already had our hands on the Mate 20 Pro, and it looks like a very impressive device with a really attractive design. We're looking forward to putting it through its paces in a full review. Handset-only pricing and availability are still to be confirmed.

Samsung debuts five-camera phone

IN ANOTHER big smartphone camera development, Samsung has announced the Galaxy A9, featuring five cameras. The main camera is based on a 24-megapixel sensor with an f/1.7 aperture lens. Below that sits a depth-sensing 5-megapixel camera, which focuses on gathering depth information for the Live Focus bokeh feature for attractive depth-of-field effects.



Then there is a 10-megapixel telephoto sensor, which Samsung claims improves the image quality when zooming right in.

Next up is an 'ultra-wide' 8-megapixel sensor, which provides a 120° view, and at the front of the phone is a 24-megapixel device with an f/2.0 aperture. You also get 128GB and a micro SD slot.

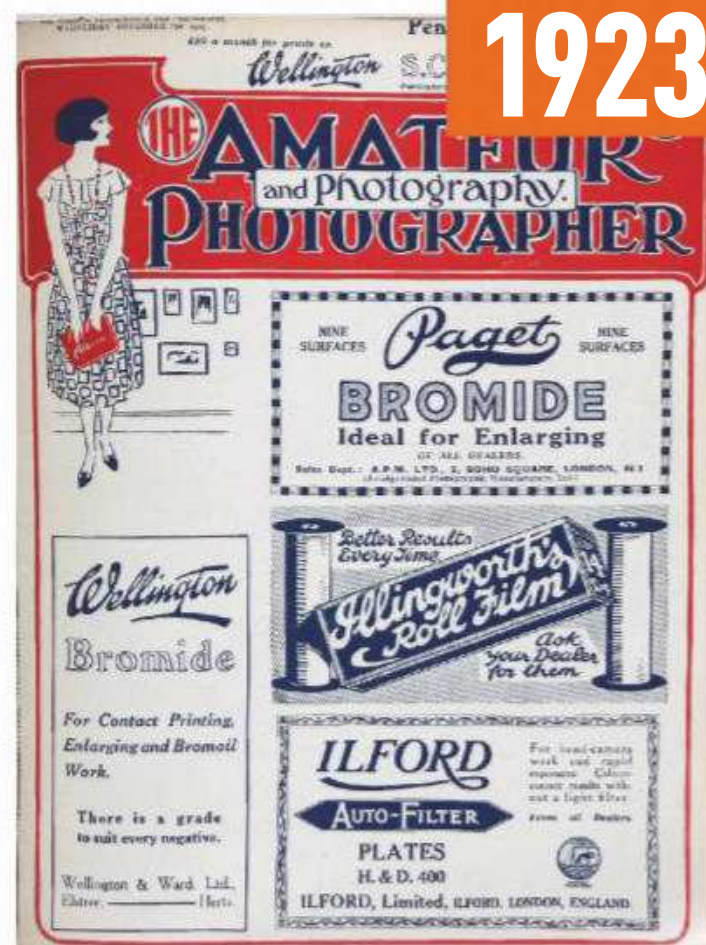
The Galaxy A9 debuts the world's first rear quad camera

For the latest news visit www.amateurphotographer.co.uk

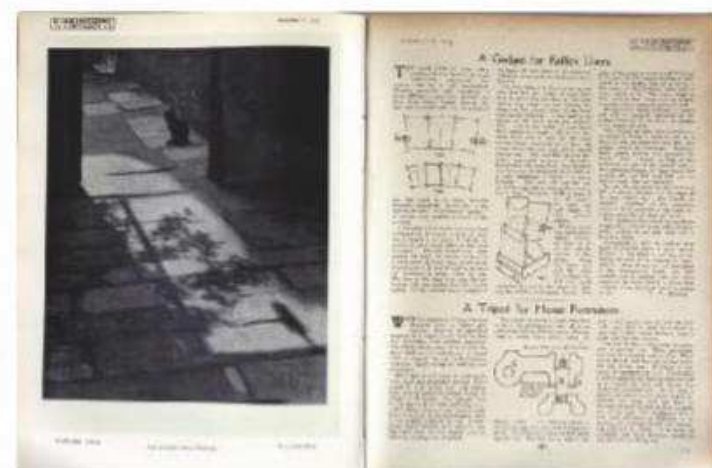
Back in the day

A wander through the AP archive. This week we pay a visit to November 1923

1923



WHAT a wonderfully 1920s cover, complete with exquisitely ornate typography and a cracking drawing of a British Louise Brooks. Along with lots of adverts. Festooning our cover with advertisements these days would cause a mini riot, but don't be too hard on our predecessors as the cost of photo reproduction back then was pretty high. There was a lot of interest in enlarging in this issue, and you get a strong sense of what a convoluted and highly technical process everyday photography was back then. We really are spoiled today, and the readers of the 1920s could barely have imagined that within less than a century, everyone would be taking high-quality pictures on their phones. Even getting a tripod involved a lot of effort, as revealed on page 411, where the author explains how he got to grips with an 'ex-Government telescope tripod costing six shillings and sixpence.' We have an ink drawing of the said tripod, rather than a picture, and if the wrangling gets too much, the author's advice is priceless: 'if no tools are available, any local mechanic would do the job for a trifling sum.'



An article reviewing an ex-Government telescope tripod

Exhibition

In Your Face

by Paul Trevor

An overlooked body of work, 'In Your Face' features portraits shot at close range highlighting the differences between Brick Lane and London's financial district in the 1980s, as **Tracy Calder** reveals

'In Your Face' runs at the Martin Parr Foundation, Bristol, until 22 December 2018. The Foundation is open to the public from Wednesday to Saturday, 11am to 6pm. For more details visit www.martinparrfoundation.org.

During the 1970s Paul Trevor spent much of his time drinking tea, sleeping on sofas and photographing strangers. Having abandoned his job as an accountant at the age of 25 he, along with Nicholas Batty, Diane Olson and Alex Slotzkin, co-founded the Exit Photography Group. Each of the members had a keen interest in social issues in the UK, and in 1974 they produced a small booklet *Down Wapping*, a portrait of London's last dock community. Soon afterwards Slotzkin left the group and Chris Steele-Perkins joined it, having responded to an advert for new members that he saw pinned to a wall in The Photographers' Gallery.

The group met at Paul Trevor's flat off Brick Lane. 'Paul was clearly the organiser and explained they wanted to go beyond *Down Wapping* and look at the larger issue of inner-city poverty across Britain', recalls Steele-Perkins in an article for photoworks. 'They were ambitious and serious and had shown, with *Down Wapping*, that they finished what they started.'

Despite funding from the Gulbenkian Foundation, money was tight and the group (minus Olson who had left by then) lived on the margins of poverty while they worked on the project. Drawing inspiration from Walker Evans's and James Agee's classic book *Let Us Now Praise Famous Men* they set out to prove that inner-city poverty was endemic, and had the potential to lead to significant social disorder. At the time, everyone in the group lived in London, so it seemed only natural that their quest should begin in England's capital.

They also covered Glasgow as a collective, but after that they divided the UK up between them: Paul Trevor went to stay in Liverpool, Batty covered Birmingham, and Steele-Perkins went to Newcastle, Middlesbrough and Belfast. 'We made contact with community organisations in search of contacts, we also did a lot of walking around deprived districts, talking to people in the street, knocking on doors,' says Steele-Perkins. Aside from taking pictures, the team also

ALL PICTURES © PAUL TREVOR



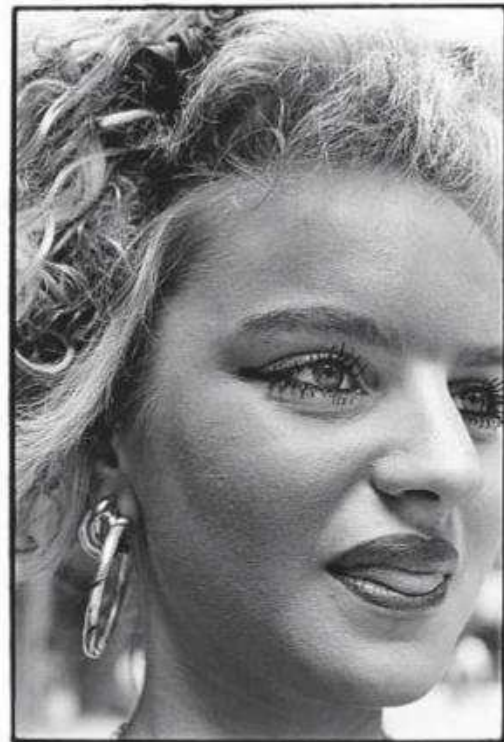
Brick Lane



Brick Lane



Brick Lane

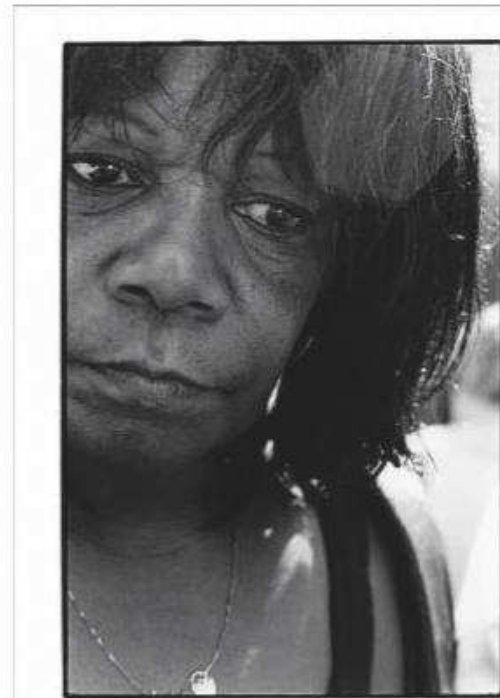


The City

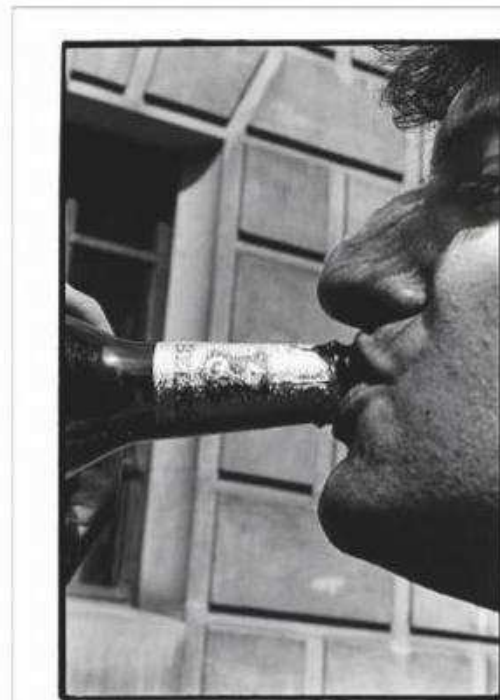


interviewed their subjects, vowing to give text and images equal billing in any book they might produce. In 1982 (seven years after the project began) their ambition was realised when Open University Press published *Survival Programmes: In Britain's Inner Cities*.

While working for the group, Paul Trevor took some experimental pictures of people going about their daily business in Brick Lane market in London. A departure from his usual style, these were shot at close range, revealing every crease, patch of stubble and fold of fabric. This is an approach we are familiar with today, thanks to street photographer Bruce Gilden, but these images, while intrusive, have none of the colour or cruelty of Gilden's work. Paul Trevor returned to this 'in your face' project in the 1980s, only this time he decided to focus on two locations: Brick Lane and the City's financial district a mile or so away. The people he encountered in each location



Brick Lane



The City

were noticeably different: in the financial district a young man clutches a bloodied handkerchief to his nose (we can only speculate as to its cause), while in Brick Lane a young boy is having his nostrils tugged by an older man (perhaps his father) for some misdemeanour we're not privy to. 'The idea was to say something about the two places without having to show what people did,' says Paul Trevor. 'It was shot during the Thatcher years which had polarised debate on market values versus community values.'

The Martin Parr Foundation in Bristol is the perfect place to showcase this series. When Parr established the studio, gallery, library and archive in 2014, he made it clear that he intended to champion overlooked bodies of work, and 'In Your Face' is a prime example. The exhibition features more than 50 images from the series, and marks the first time the project has been exhibited in nearly 25 years.



Also out now

The latest and best books from the world of photography.

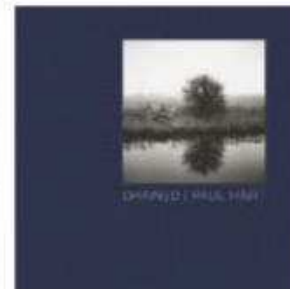


© PAUL HART

Sea Bank

Drained

By Paul Hart, Dewi Lewis Publishing, £35, 96 pages, hardback, ISBN 978-1911306375



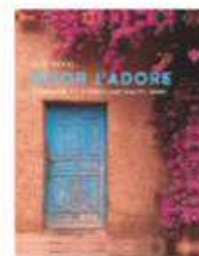
The second in a three-part series focusing on the Fenlands of eastern England, *Drained* is a beautiful book. Each image has been scanned from a silver gelatin print made by Paul Hart, and the publisher has treated the project with the

reverence it deserves. The pictures have been given room to breathe, inviting a slow, considered reading. A single electricity pylon emerges from the fog, a pool of water glints on the tarmac, bands of sky, land and water create pleasingly graphic shapes. This landscape of drainage ditches and flat arable land is not beautiful in the traditional sense – at times it feels as though the damp air is creeping into your bones – but seen through Hart's eyes it seems to merit our attention. There is a quietness to this work that is hard to find in most contemporary photography. Images from the series have been shortlisted for the Wolf Suschitzky Photography Prize, and it's easy to see why.

★★★★★ **Tracy Calder**

Door J'Adore: A Celebration of the World's Most Beautiful Doors

By Nick Rowell, Ryland Peters & Small, £9.99, 160 pages, hardback, ISBN 978-1849759632



Nick Rowell developed an interest in doors while travelling through South America in 2008. His mother came to visit him in Buenos Aires and the pair spent a few hours walking up and down the cobbled streets of San Telmo market looking at the antiques for sale. At

one point his mother was lagging behind, so Nick went ahead to find a lunch spot. When his mother appeared she showed him a picture of a door and began waxing lyrical about its history. Nick was hooked, and mother and son spent the next few days shooting 'doorraits'. This resulted in an Instagram account (@door_jadore) and a neat little hardback book. All a great example of what can be achieved when you pay attention to the small stuff.

★★★★★ **Tracy Calder**



Viewpoint Nigel Atherton

The DSLR's days are numbered. That was the overwhelming message from Photokina 2018

If you had asked me three months ago if I thought mirrorless cameras would kill the DSLR I'd probably have said, 'not for the foreseeable future'. Despite the growth in popularity of mirrorless systems the DSLR has remained the camera of choice for most serious photographers. But now, I'm not so sure.

Until now Canon and Nikon have dabbled in mirrorless in a half-hearted way, but their dominance of the full-frame DSLR market is so total that they have seemed content to watch from the battlements of their castles while everyone below fought over the scraps, with their lightweight, smaller-sensor alternatives. But when Sony took the mirrorless concept full frame and began selling Alpha 7s by the bucketload, alarm bells started ringing at Canon and Nikon HQ and, it now transpires, elsewhere else. Perhaps the high-end DSLR wasn't invincible after all. Plans were hatched, and the words 'Photokina 2018' were written on the calendars of R&D labs all over Japan. For fans of anniversaries it seemed a prophetic date, coming ten years after Panasonic first introduced the mirrorless camera concept at Photokina 2008.



Long queues to try out the Canon EOS R

The full-frame mirrorless systems that Nikon and Canon have just launched had been long-anticipated, but the results of their labours exceeded many people's expectations. Bursting with cutting-edge technology and supported by some mouth-watering lenses, make no mistake these cameras are DSLR killers. Meanwhile Panasonic – who started the mirrorless ball rolling and came to the show with a 'told-you-so' face – surprised everyone by revealing that it too was going full frame, in alliance with Sigma and Leica.

No one who visited Photokina 2018 would have been left in any doubt that the future of the serious camera is mirrorless, and full frame (or bigger). You only had to look at the hordes of people queuing on the Canon stand, day after day, to get their hands on an EOS R, or jostling to press their faces up against the display cabinets containing the forthcoming Lumix S1 and S1R, to see that this is what the people want.

Sony has had this sector pretty much to itself for five years but suddenly there are now six camera manufacturers involved in it, so you can bet that Canon and Nikon will now be focusing the majority of their resources on building the biggest full-frame mirrorless systems they can, as quickly as possible. This will inevitably mean less focus on DSLRs.

So what about the remaining brands? Fujifilm has one foot either side of full frame with its successful APS-C based X-series and its medium-format mirrorless system, which it has cleverly dubbed 'Super full-frame'. Its new, more affordable GFX 50R isn't that much more of a financial stretch than Nikon's Z 7, putting medium-format digital within reach of more people than ever before. Olympus hasn't revealed its hand but I believe there is still a big audience for this small, lightweight, system with its enticing range of tiny, high-quality lenses. As for Pentax – well that's a conversation for another time.

Nigel Atherton is Editor of *Amateur Photographer*.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 28 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 30 October



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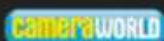
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Love of the Land

With the winners of LPOTY 2018 recently announced, we speak to **Charlie Waite** about some of our competition favourites

Now in its twelfth year, Landscape Photographer of the Year is back, with even more entries than ever. This prestigious competition celebrates all that is great about the British landscape, and this year we were once again spoilt with a wonderful and varied selection of images across the four main categories: Classic View, Living the View, Urban View and Your View. Founded in 2006 by Charlie Waite,

one of today's most respected landscape photographers, the competition's aim is to provide an 'on-going platform for capturing images that best symbolise our land and our times, and that will stand as a record of our country.'

AP had the opportunity to speak to Charlie Waite, who still plays an active role in the judging process, about some of our favourite images. Over the next six pages he shares his thoughts on and critiques eight prizewinning images.



© M CK BLANEY

Canon EOS 5D Mark III, 70-200mm,
1/500sec at f/5.6, ISO 200

Car Wash, Lancashire Tony Bentley

Urban view - Commended

➤ 'I've always liked the sense of isolation and nostalgia of this really simple, old-school petrol station. I was walking past with my dogs in 2016, in very similar conditions, but only had my iPhone with me. By the time I managed to return with my 'proper' camera, the snow had stopped and the light was bright, changing the mood completely. Last winter the snows never came, but this year I was ready!'

WHAT CHARLIE SAYS...

'The snow adds a simplicity and cohesion to what would normally be a busier scene. The structure and remote feel are reminiscent of road-trip images from the USA, and the restrained palette means that the only colours evident are the primary tones of red, blue and yellow, which work well against the winter snow.'

© TONY BENTLEY



Canon EOS 5D Mark II,
17-40mm, 1/60sec at
f/10, ISO 400



**Fisherman on rocks,
Porth Nanven, Cornwall
Mick Blakey**

Living the view – Winner

⬆️ ‘Having planned a trip to photograph a beautiful serene sunset, I was in for a shock on arrival. There had been strong westerly winds for a few days, which resulted in a much bigger Atlantic swell than anticipated. I was happy to sit and photograph the waves and spray, but then some magic happened: a fisherman appeared on the rocks in frame; I could not believe my luck!’

WHAT CHARLIE SAYS...

‘The spray behind the fisherman turns him into a powerful silhouette. As I have been known to say about some of Cartier-Bresson’s work, it’s amazing how the smallest element can play the biggest role. The layered promontories unfold to the horizon and weaken in definition. The fishing rod shows clearly, which is essential as it gives a clear meaning to the story.’

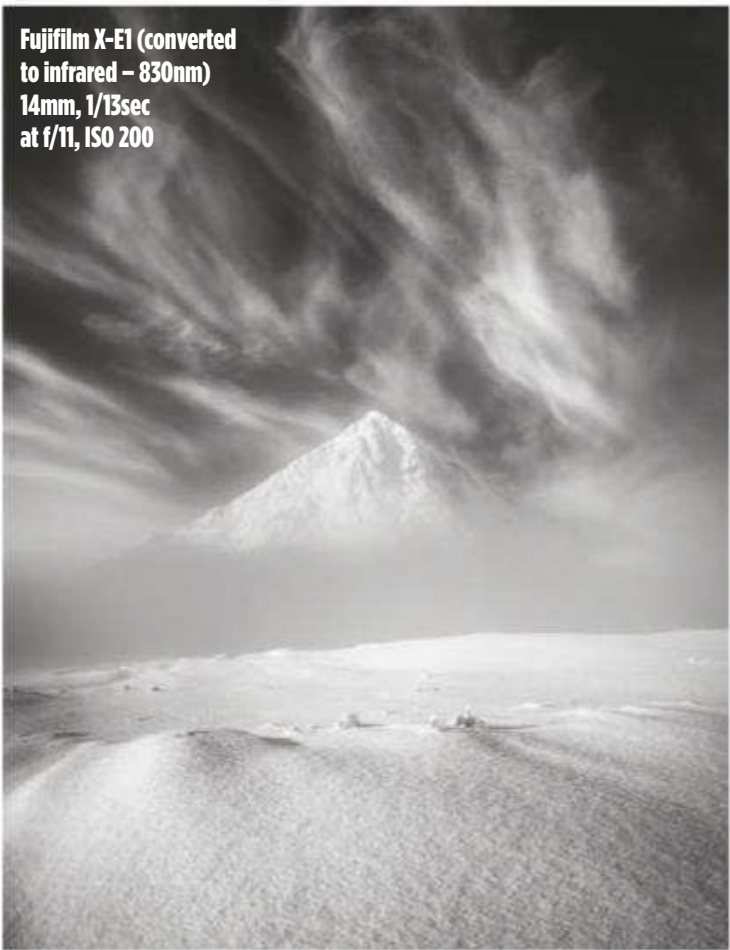
**Rannoch Moor, Scotland
Paul Mitchell**

Classic view – Commended

➤ ‘This was my first visit during winter and I certainly wasn’t disappointed! During my stay, the snow just kept falling, culminating in deep drifts and on our very last day, some amazing skies. I almost filled a memory card but then thought that the white snow and blue skies were looking a bit formulaic. It then dawned on me that I also had my infrared camera. As soon as I turned the camera on and saw the infrared effect, I knew I was going to capture something very different.’

WHAT CHARLIE SAYS...

‘Although a very cold image, the sky makes you think of fire and offers a striking feel of flames. It has a feel of the beginning of time, with no human presence. The summit points exactly to the centre of the image, which is key to its success, as is the textural variety and softness of the shadows.’



Fujifilm X-E1 (converted
to infrared – 830nm)
14mm, 1/13sec
at f/11, ISO 200

© PAUL MITCHELL



Canon EOS 5DS R, 24-70mm,
1/250sec at f/10, ISO 100

Clearing Fog, Beachy Head Lighthouse, East Sussex **Rachael Talibart**

Your view –

Highly commended



'I call this photograph Clearing Fog because, when I made it, I thought the fog was indeed clearing. In fact, it quickly descended and I didn't see the lighthouse again for the whole day. I made a few exposures, but this was the "keeper" because it was the only one where a flock of birds passed in just the right position. Thank you, gulls!'

WHAT CHARLIE SAYS...

'The sea is almost incidental in this image, although its presence is strongly felt in both the lighthouse and as creator of the mist. The birds add a living element to an otherwise remote and desolate landscape and, with the lighthouse, provide a joint focus. The lack of colour distils the image to its essential qualities.'

The Birds, Elgol, Isle of Skye, Scotland **Stuart McGlennon**

Classic view –

Highly commended

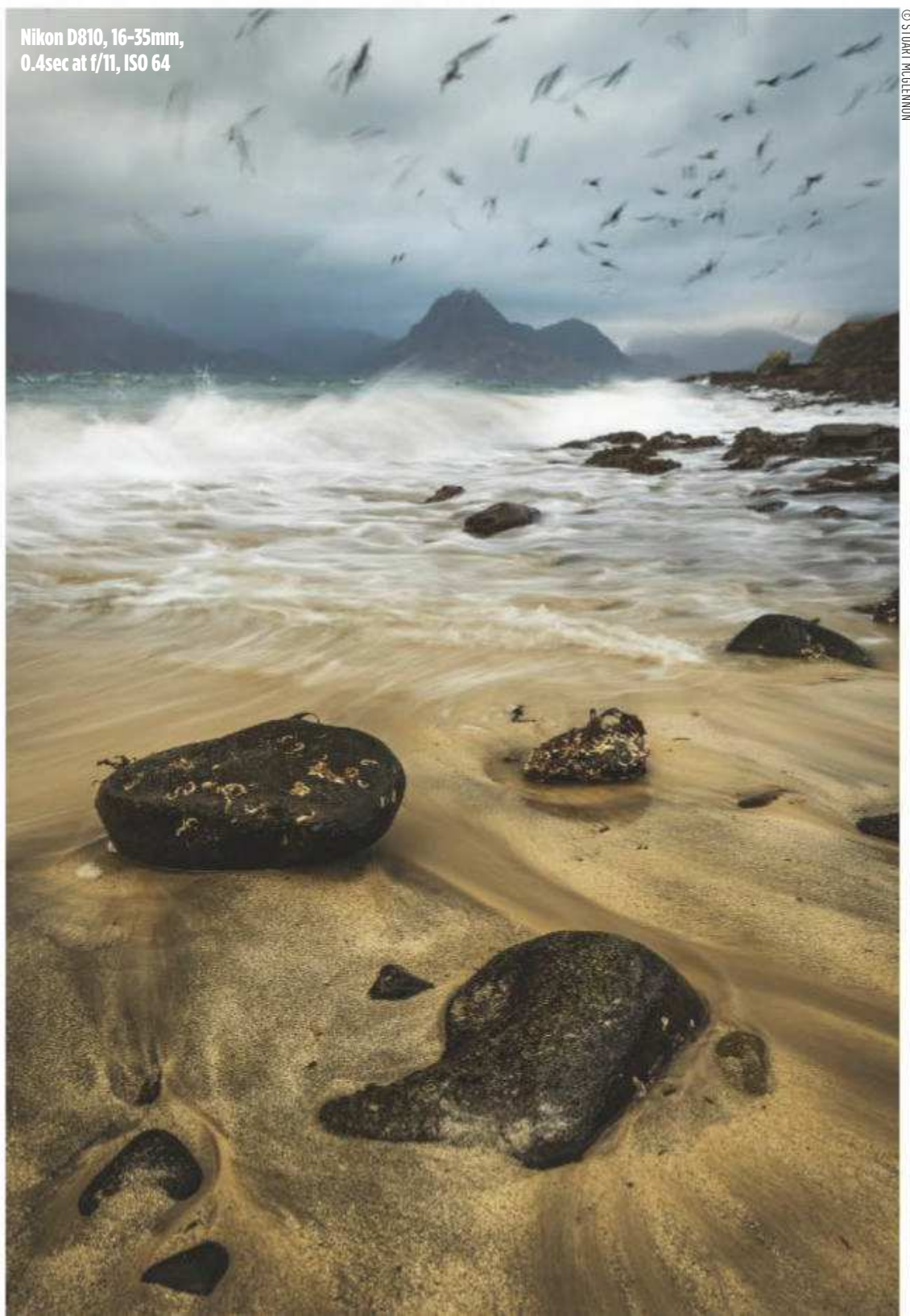


'Having seen so many images from Elgol and being such an iconic place, I was quite conscious of trying to create something a bit different from my first visit here. On arrival, there were birds everywhere and the tide was low, which wasn't ideal, but I did my best to work with them. Conditions were extremely difficult, and I was shooting in 40mph winds. In the end, I was happy to come away with something unique.'

WHAT CHARLIE SAYS...

'There is a juxtaposition of warm and cool colours, which is very appealing. The position of the rocks on the diagonal and their dark colour form a good relationship with the black of the swirling birds. The mountain beyond plays a pivotal role in offering a sense of dimension. There's a lovely feeling of movement generally – a perfect shutter speed for the subject.'

Nikon D810, 16-35mm,
0.4sec at f/11, ISO 64



© STUART MCGLENNON

© RACHAEL TALIBART

Technique

Sightseeing, Tower Bridge, London

David Hopley

Your view - Commended

➤ 'Despite not having the drone with me, I wasn't going to be prevented from getting some "top-down" aerial abstract shots. This was taken from the glass walkway at Tower Bridge. I set up the composition and waited for an open-top tourist bus to pass beneath. Several went past which were sparsely occupied but as the one in this image appeared, a speedboat also shot into the frame!'

WHAT CHARLIE SAYS...

'This photograph provides a visual puzzle, as the boat, bridge and bus appear to be at the same height, making us wonder how the boat will navigate the obstacles safely. The red echoes across the image, visually linking the subjects, including the centrally placed side of the bus. This is a fascinating and compositionally strong image, with an excellent sense of timing.'

Unstacking Stooks, Coldridge, Devon

Paul McLoughlin

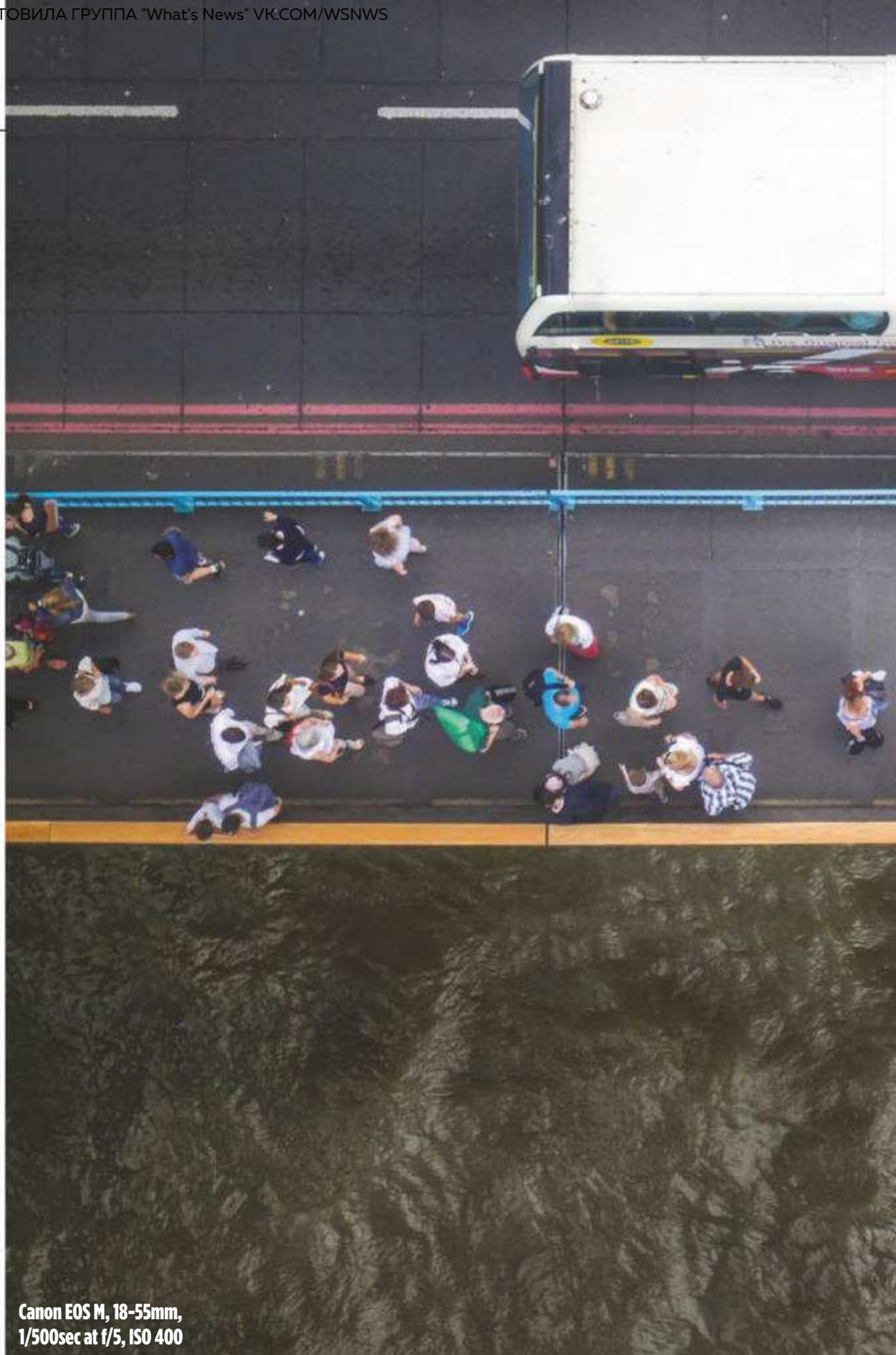
Living the view - Commended

✓ 'Thatching straw has been grown in the fields around Winkleigh in Devon for generations. The scene reminded me of the legendary work of James Ravilious and with such inspiration, I knew I had to document and capture the essence of the thatching fields and the people who worked in them. Once the straw is long enough, it is cut into tied sheaves, nine of which are then stacked into stooks to dry. The whole process was a landscape photographer's dream.'

WHAT CHARLIE SAYS...

'This photograph sends the viewer back 100 years – there is a sense of nostalgia, both in the subject matter and the treatment of colour chosen to represent it. The vantage point offers three 'runways' which lead the viewer through the photograph. The people play a supportive role and become part of the landscape rather than dominating it. Graphic shapes play a key role here.'

© DAV D HOPLEY



Canon EOS M, 18-55mm,
1/500sec at f/5, ISO 400



Canon EOS 5D Mark II,
24-105mm, 1/250sec
at f/16, ISO 320



Moonrise over Lavender, Hertfordshire

Peter North

Your view –
Commended



‘Lavender fields are one of those rare landscape features that have an abstract quality by virtue of their regular pattern and saturated colour. I like the way that this field gently inclines towards the horizon and the way the moon provides a focal point while casting light and shadow on the field, emphasising both the curvature of the individual lavender runs and the whole field. The broken cloud adds another, more random, texture to complement the fixed pattern of the field.’

WHAT CHARLIE SAYS...

‘The symmetry is 100% accurate here and the glimmering sheen over the entire field helps to define the rolling nature of lavender. The position of the moon suits the scene and the clouds add interest. The stronger glow from the moon on the land directly beneath is effective.’



An exhibition of winning entries from the 12th Landscape Photographer of the Year Awards, supported by Network Rail, will be at The Balcony, London Waterloo Station, from 19 November 2018 until 3 February 2019, followed by a nationwide tour. The Awards book, *Landscape Photographer of the Year: Collection 12* (AA Publishing) is available now. For more go to www.take-a-view.co.uk

© PAUL MCLOUGHLIN

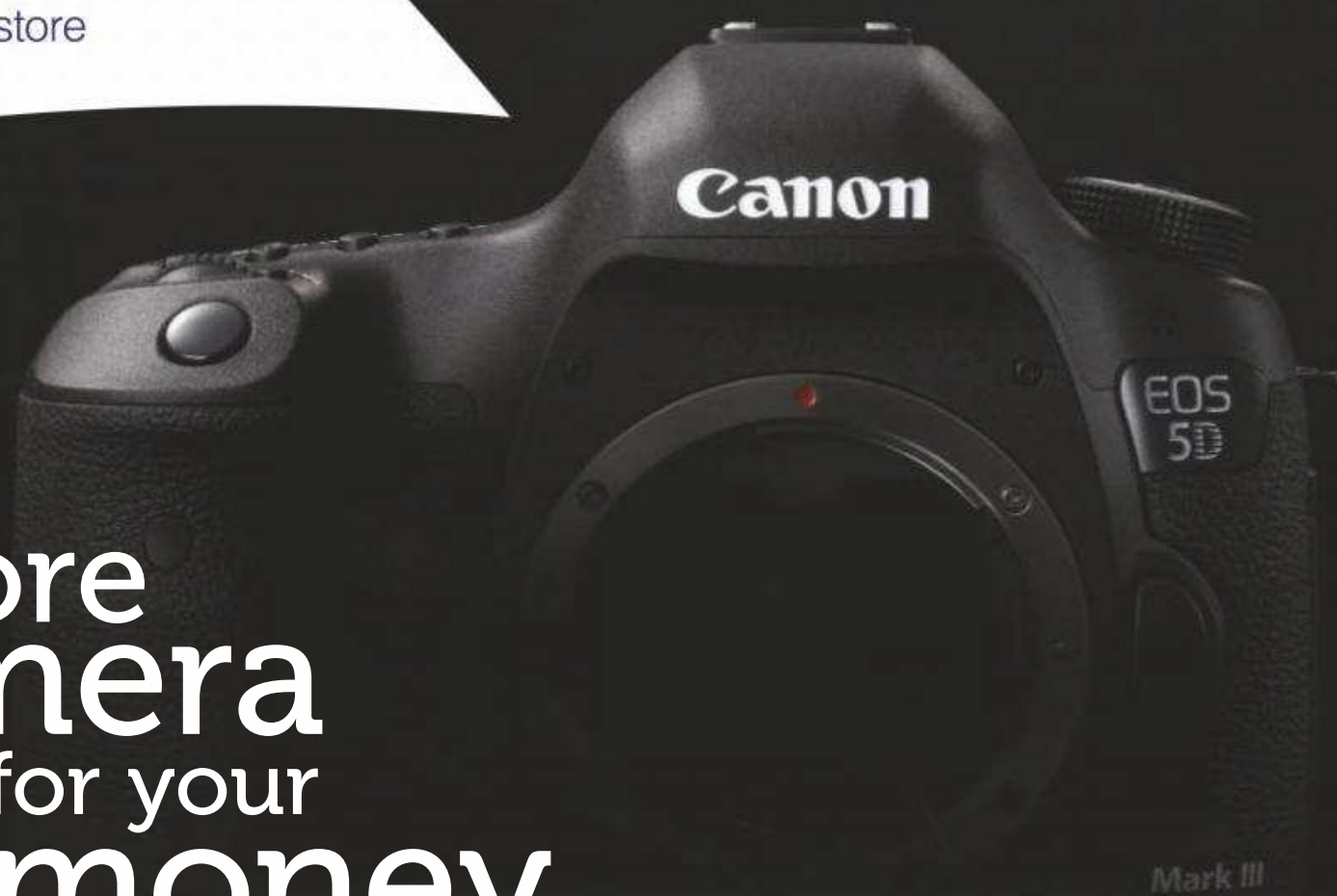
Canon EOS 650D,
16–300mm, (two
exposures combined)
1/100 sec at f/11, and
2 sec at f/16, ISO 200

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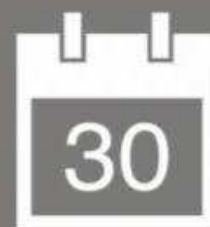
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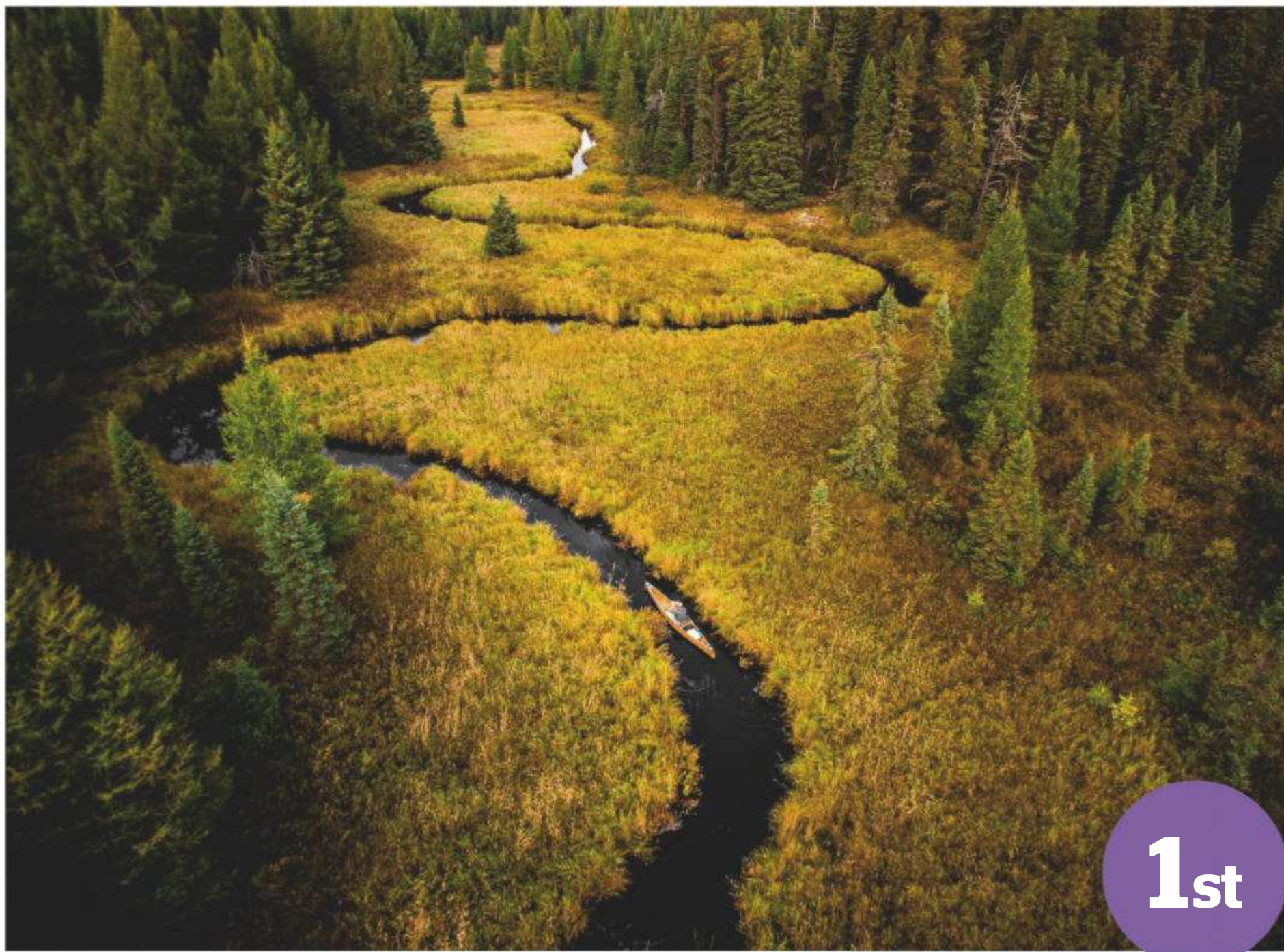
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Amateur Photographer of the Year

We bring you our favourite 30 images uploaded to Photocrowd from Round Six, **Town and Country**, with comments by the AP team



Round Six **Town & Country**

Featuring a 39MP-equivalent Foveon sensor, the SIGMA sd Quattro balances outstanding image quality with fundamental performance. This interchangeable-lens camera is designed for the artist who loves photography and, as such, aims to get the most out of SIGMA's



high-quality lenses. The prize includes a SIGMA 30mm f/1.4 DC HSM Art lens. This large-aperture lens has an angle-of-view equivalent to 45mm on a 35mm camera, making it a great go-to lens for multiple purposes. The total prize value is £1,050.

1 Joe Baumann **USA** 30pts

DJIFC300C, 20.7mm, 1/400sec at f/2.8, ISO 100

So many things come together in this image to make it a success. It's an eye-catching, beautifully considered shot, with the kayaker perfectly placed within the frame to create a sense of scale and human context. The warm, autumnal colours are radiant, while the high vantage point afforded by the drone makes it particularly special, allowing the viewer's eye to be drawn through the image, along the curves of the river. There's a wonderful sense of place and peacefulness – you can almost hear the silence.

АРОУ 2018

2nd

2 Tom de Waart **Hong Kong** 29pts

Nikon D750, 14-24mm, 1/20sec at f/11, ISO 100

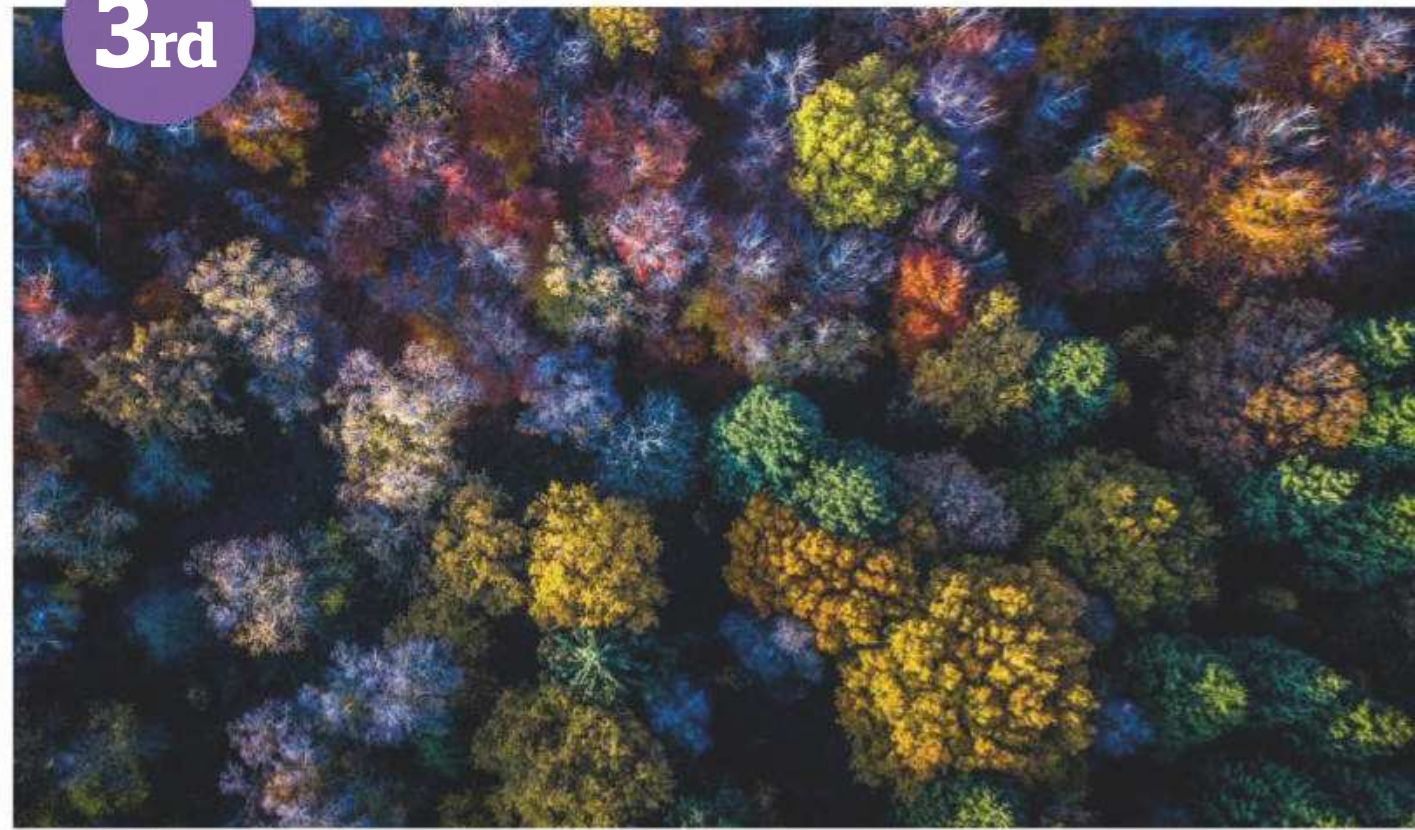
A UNESCO World Heritage Site, the vast South China Karst covers several provinces and more than 500,000km². This outstanding panorama by Tom does tremendous justice to the scene, managing to capture the sheer scale of the landscape. The curving river leads the eye from left to right, and then into the horizon with the apparently endless range of mountains disappearing into the evening mist. We love the way the image captures the mixture of housing, farmland and epic landscape, while the glowering clouds and burst of light from the sunset are the perfect finishing touch.

4 Laura Hacking **UK** 27pts

Fujifilm X-T1, 16-55mm at 16mm, 1/160sec at f/8, ISO 200

This kind of scene is a classic subject for a British landscape, but in this case it has been executed extremely well. The bright, glistening road adds interest, while the sheep dotted around the scene help to convey a sense of scale. Converting to monochrome is a good choice, giving the image a satisfying range of tones and an atmosphere of timelessness. The hazy highlight at the top is just light enough not to be a distraction from the main event of the winding road.

4th

3rd

3 Nicholas Jones UK 28pts

DJIFC220, 26.3mm, 1/120sec at f/2.2, ISO 100

You'd be forgiven for thinking this drone image was shot over the forests of New Hampshire, but it is in fact Nicholas's local woods near Coventry. He headed out to shoot at sunrise, and as a result, the beautiful side lighting brings the scene into sharp relief. The combination of colours is mesmerising; look at it long enough and you'll be drawn into the dark spaces between the trees as much as you are to the trees themselves. A deceptively simple image that offers more the longer you look at it.

5 Michael Epel Israel 26pts

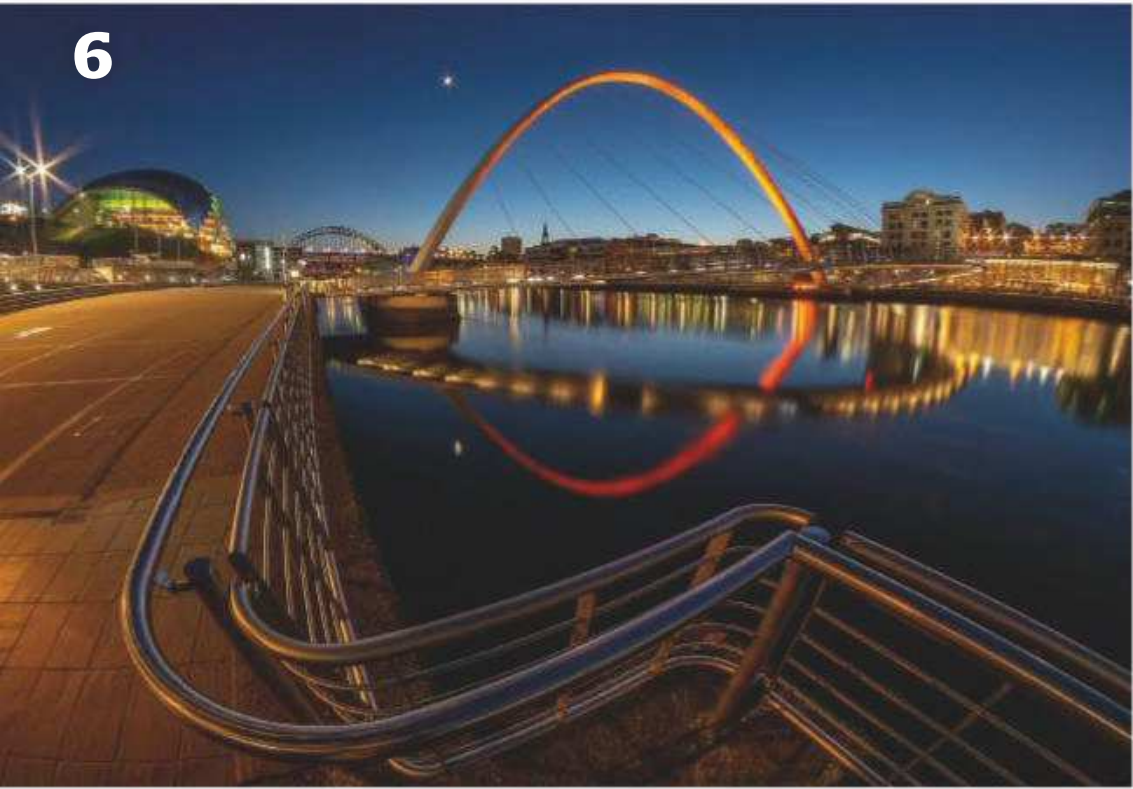
Phase One IQ3, 35mm, 5sec at f/25, ISO 35

There's a bit of everything in this scene: dramatic snow-capped mountains, foreground interest, wonderful textures and, of course, that stunning light that's just catching the side and tops of the peaks. Compositionally, the foreground balances very nicely with the jagged mountains, and there's even an echo between the shapes created by the clouds and those created by the flat rocks in the lower part of the image. Any of us would be happy to have taken this shot.


5th

АРОУ 2018

6



6 Peter Maguire UK 25pts

Nikon D7100, 8mm, 15sec at f/16, ISO 100

The reflection of the bridge, along with the mirrored shapes created by the railing, help this night shot to really stand out. Waiting for the 'blue hour' makes the most of the light.

10



10 Stu Meech UK Opts

Nikon D750, 70-200mm, 1/500sec at f/5.6, ISO 100

The contrast between the yellow field and grey, glowering sky is glorious, while the green tree works beautifully on the thirds. Simple, well-seen and effective.

7



7 Nicholas Jones UK Opts

DJI FC220, 26.3mm, 1/320sec at f/2.2, ISO 100

This shot is all about balance and timing. The tones of the brown stripes in the field, the trio of trees and the red of the tractor all combine to make a very successful composition.

11



11 Marco Tagliarino Italy 20pts

Canon EOS 5D Mark IV, 70-200mm, 1/640sec at f/4, ISO 100

If ever a composition needed a figure to give it a sense of scale, it's this one. The enormity of the landscape is conveyed extremely well, and the monochrome tones serve to highlight its bleakness.

14 Nicholas Jones UK Opts

DJI FC220, 26.3 mm, 1/100sec at f/2.2, ISO 100

A number of comments on Photocrowd say they thought this was a computer circuit board - and we have to agree! The beauty of drone photography is that it shows us new views of familiar scenes, and this image is no different.

14





8

8 Stu Meech UK 23pts

Nikon D750, 70-200mm, 1/125sec at f/11, ISO 100

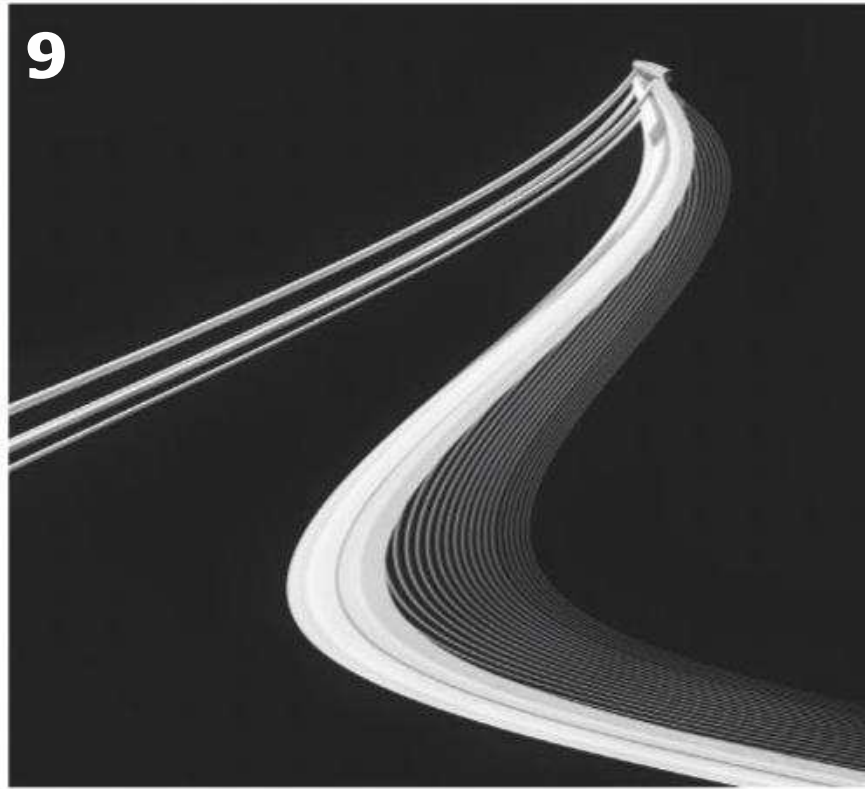
Staring at this image is not dissimilar to looking through a kaleidoscope. The repeated layers and patterns created by the mist, with the shafts of sunlight coming through, are more like a piece of graphic art than a photograph.

9 John Bull UK 22pts

Sony RX10, 8.8mm, 1/320sec at f/8, ISO 100

This fantastic abstract is a wonderful interpretation of our competition brief. The mono conversion makes it particularly striking, while the curves and lines are mesmerising. The stark black background keeps it simple.

9



12



13

**12 Rob Amsbury UK 19pts**

Pentax K-1, 15-30mm, 30 seconds at f/2.8, ISO 3200

The lights shining from South Stack Lighthouse in Anglesey are echoed by those on the distant horizon from Dublin, linking two countries. The silhouetted figure introduces a sense of mystery to the scene, and the colours and tones add richness and depth.

13 Shaun Mills UK 18pts

Canon EOS 5D Mark IV, 70-200mm, 1/4000sec at f/2.8, ISO 1600

Looking at this line of brightly painted beach huts disappearing into the snowy distance, it's almost impossible to picture how they would look in summer. A subtle and clever image that sums up the British seasons.

15

**15 Richard Eyers UK 16pts**

Fujifilm X-Pro2, 16-55mm, 1/600sec at f/8, ISO 200

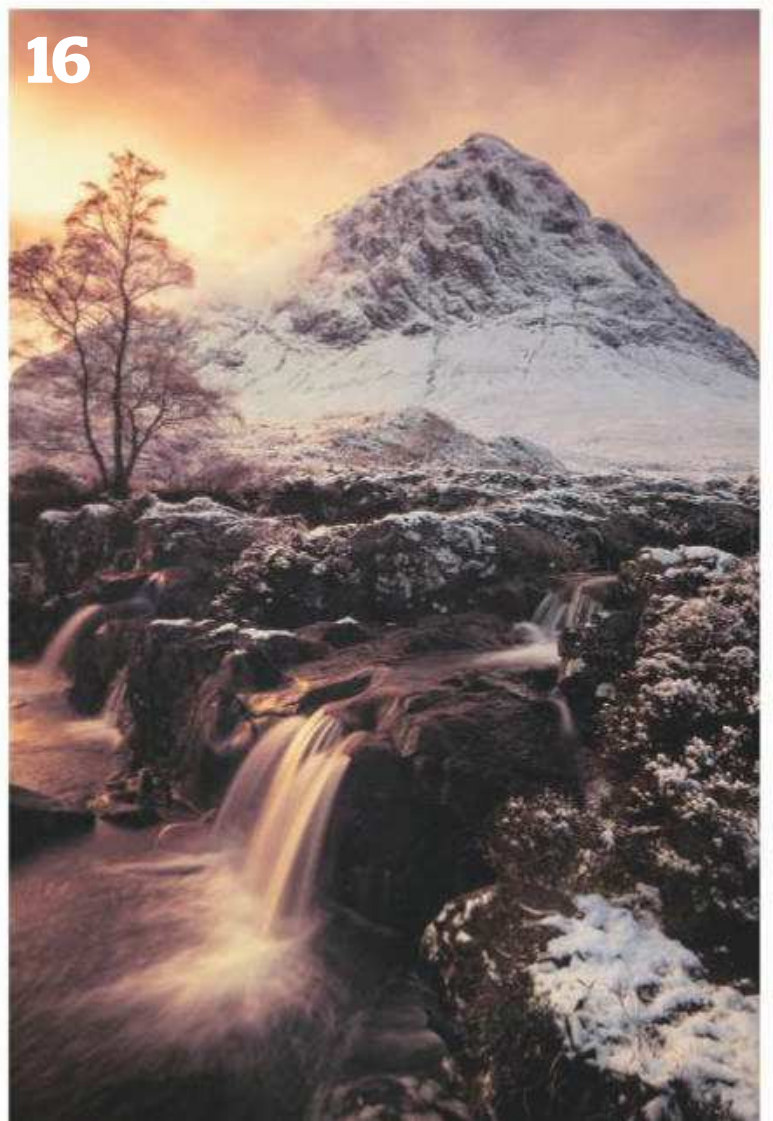
With an image such as this, the crop is vital, and Richard has got it spot on, creating a beautifully balanced image. The open windows inject life into what might have been a sterile scene.

16 Angi Wallace UK 15pts

Canon EOS 650D, 10-20mm, 1sec at f/18, ISO 400

Buachaille Etive Mòr in the Scottish Highlands is a must-shoot location for landscape photographers. Angi has captured some stunning winter light that was worth braving the cold for.

16



АРОУ 2018

17



17 Laura Hacking **UK** Opts
Fujifilm X-T1, 16-55mm, 1/150sec at f/8, ISO 200
Stillness and silence sum up this atmospheric winter scene. The green door provides a clever accent within the grey.

18



18 Stu Meech **UK** Opts
Nikon D750, 16-35, 0.8sec at f/8, ISO 800
This is an unusual view of Bath's famous Pulteney Bridge, which makes it stand out from the crowd. The blurred water and dramatic sky complete the scene.

22 Gary Horsfall **UK** 9pts
Sony SLT-A99V, 70-300mm, 1/1000sec at f/5.6, ISO 200
We love the warm hue and contrasting tones of this simply framed image. This surely appears to be a road to nowhere!

21



21 Tim Crabb **UK** 10pts
Canon EOS 5D Mark III, 70-200mm, 1/1000sec at f/11, ISO 400
Tim has carefully framed a section of the Mongolian desert that plays with scale, and highlights its curves and forms.

22



28



28 Pawel Zygmunt **Ireland** 3pts
Nikon D810, 16-35mm, 1/8sec at f/5.0, ISO 200
The way the headland points towards the rock stack leads in the eye, and the long exposure keeps things simple.

25



25 Mike Morton **UK** 6pts
Fujifilm X-Pro1, 18-55mm, 1/190sec at f/9, ISO 320
A lovely moment captured that invites the viewer to ask who the people are, what they are talking about and where they are going.

29



29 Charlie Jobson **UK** 2pts
Sony NEX-7, 18-200mm, 1/250sec at f/6.3, ISO 125
The smoke rising from the chimney is what makes this image. It's wonderfully atmospheric and works perfectly in black & white.



19

19 Helen Trust UK 12pts

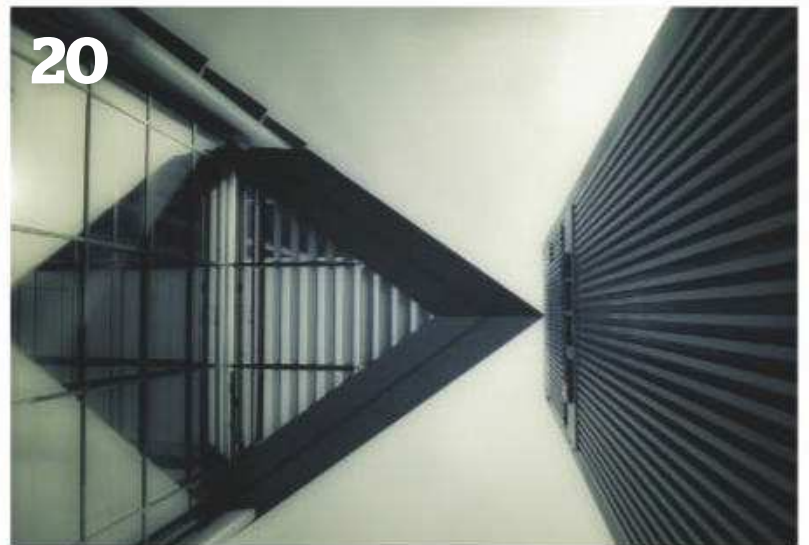
Canon EOS 5D Mark III, 24-70mm, 310secs at f/11, ISO 50

The clouds bursting from the skyline are wonderfully dynamic, and contrast with the still water. Beautiful light, too.

20 Agnes Carpenter UK 11pts

Panasonic DMC-TZ10, 1/500sec at f/4, ISO 125

In this striking image, the spaces between the structures are as important as the buildings themselves.



20



23

26 Warren Christmas UK 5pts

Fujifilm X-T2, 10-24mm, 120sec at f/4, ISO 100

It's always tricky to shoot a well-known building in an original way, but Warren has managed it by capturing the Shard's reflection in a puddle.



26

30 John Boteler UK 1pt

Canon EOS 60D, 10-20mm, 1/60sec at f/11, ISO 100

The ground-level viewpoint is dynamic while the sense of the dancers' movement has been well captured.



30



24

27 Kaye Kelly Australia 4pts

Nikon D600, 24-120mm, 1/500sec at f/5.6, ISO 800

The mass of graphic lines and colours in this scene could be confusing, but Kaye has made sense of them in a clever way.



27

23 Sam Blinding UK 8pts

Canon EOS 80D, 55-250mm, 1/320sec at f/6.3, ISO 100

The shallow depth of field in this image of the Clifton Suspension Bridge is the perfect complement to the soft, golden, early-morning light.

24 Neil Burnell UK 7pts

Nikon D810, 24-70mm, 1/4sec at f/11, ISO 64

Snow is the perfect medium for stripping a scene back to its most simple. This strong image is about the stream and the tree, and little else.

Rob Amsbury UK

Pentax K-1, 15-30mm, 1/6sec at f/14, ISO 100

Rob's dramatic image of the sunrise over the lake Llyn Padarn in Snowdonia National Park is the winner of this round's Crowd vote on Photocrowd. It's the second time around for Rob, as the same image was voted Crowd Winner in Round One of APOY 2018: Best of British.

CROWD WINNER



The 2018 leaderboard

There's little change to the top of the leaderboard, with first, second and joint third places remaining the same. Neil Burnell now has a 27-point lead after scoring 7 points in this round. The bottom half has opened up with a number of photographers scoring well in this round.

1	Neil Burnell	86pts	6	Peter Maguire	49pts
2	Richard Whitson	59pts	7	Rob Amsbury	47pts
3=	Steve Palmer	54pts	8	Dave Balcombe	45pts
3=	Simon Hadleigh-Sparks	54pts	9	Tim Crabb	40pts
5	Michael Farley	50pts	10	Marco Tagliarino	38pts

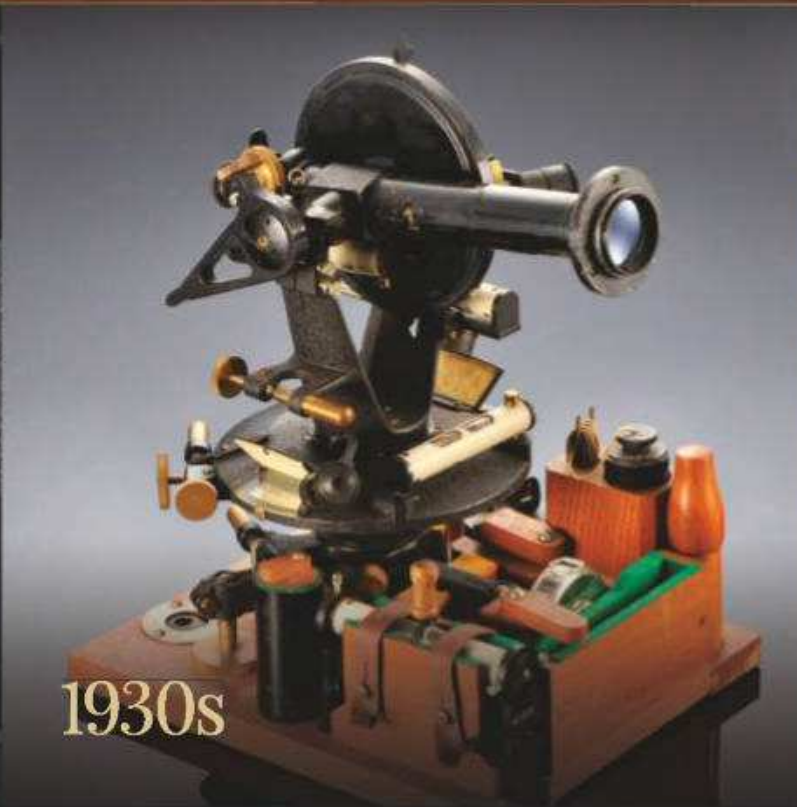
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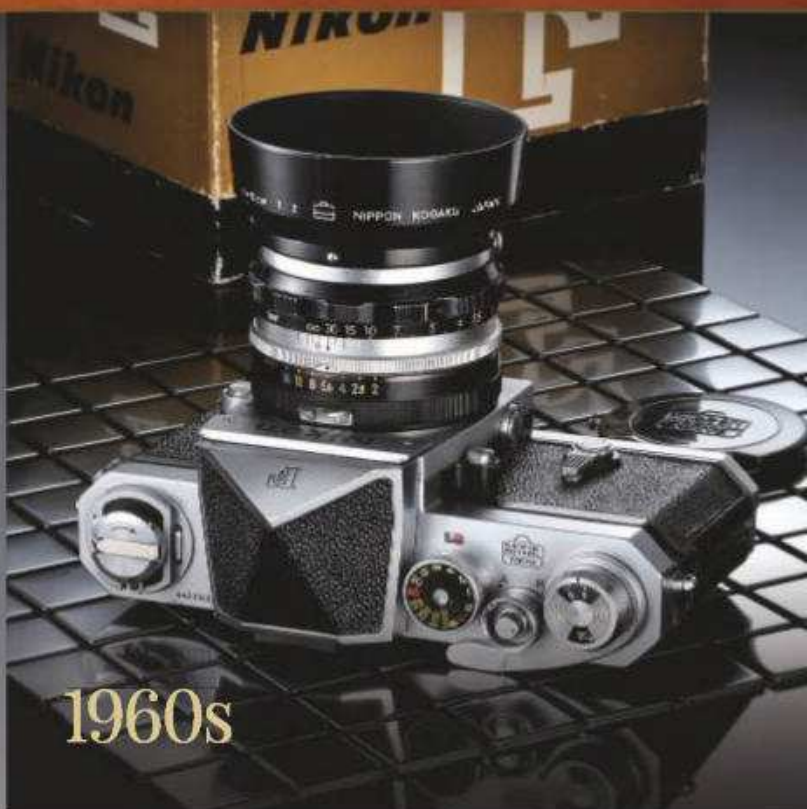
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LETTER OF THE WEEK

Changing times for the pro

What an enjoyable feature by Keith Wilson on the current state of press photography (*Press photography: RIP*, AP 6 October). As a professional photojournalist myself I have seen vast changes. Having been a press officer for a major airshow for many years, I always made sure those who got full media accreditation were professionals, while also giving opportunities to youngsters to further their ambitions.

Many local papers are now owned by major media groups, and they have changed the rules to suit them. Sadly they want it all for free: the first line of any request for a pro to cover a story is often, 'Sorry I am unable to pay you.'

Mobile phones now provide an opportunity for the public to cover incidents as they happen, and this has resulted in lower picture quality. But times change and we sadly have to accept it. I miss the red phone box and a call to the editor – waiting to see my processed images and, most important of all, sharing quality time with fellow pros. I have seen some in total despair as their workload diminishes.

I still cover some major events and sadly many of the press offices are now half full or contain those working for their own websites.

One can move on – I have expanded my writing skills and

© JOHN PERIAM



Shoreham Lifeboat Launch – by photojournalist John Periam

am a feature writer for several publications. Experience is what it is all about and Simon Dack's comments have proved that. The magazine shelves are full of publications – print will not die and magazine editors often still prefer the working knowledge of experienced photojournalists and their specific subject matter. Our strength lies in our loyalty to each other, and I have made many good friends as a result. Thanks for supporting us at AP.
John Periam

A nice letter, John. The main problem, though, is not who owns the local newspapers, it's that most are struggling to stay afloat in a world of plummeting readerships and free content online. With less and less consumers prepared to pay for their content, there is a lot less money available to pay for that content to be created – Nigel Atherton, Editor

A good vintage

In my opinion, AP 29 September 2018 was a vintage edition. Composition is a vital aspect of photography that is very difficult to learn, but Ian Plant's *Compelling compositions* was one of the most helpful pieces I've read on the subject. James Abbott's *The big switch* compared the virtues and vices of alternative cameras in a more meaningful way than straightforward reviews. (It also supports the view that Nikon was right to develop a full-frame mirrorless system, but might have retained more customers if it had done so earlier.) I would also have found James Paterson's guide to raw editing with Photoshop Elements very useful, but unfortunately my copy, Version 8, pre-dates my Nikon D800, and so can't edit the raw files unless I was to convert them to DNG. Thank you for an excellent magazine.

Chris Newman

Missing Picasa

I refer to John Cunningham's letter in *Inbox* (AP 29 September) regarding the discontinuation of Picasa. I have thousands of pictures stored in this system, which is so easy to use – particularly the exporting of pictures to friends. I can't seem to find a way to send them now. I am sure many people would be only too pleased to pay to have this system reinstalled or taken over by another company. Picasa was a superb system, I cannot find my way round Photoshop, etc.

Stanley Groom

Rural internet

As a subscriber to Adobe's CC package (and indeed to AP) I was interested in your review of the two versions of Lightroom, cloud (CC) and desk based (Classic). I was disappointed to see no reference to the most fundamental requirement for use of Lightroom CC – a half-decent internet connection.

I live in a semi-rural area with a download speed of 9-10Mbps: sufficient for streaming. However, my upload speed is 0.5Mbps.

Encouraged by your talk of 'seamless syncing' I attempted to import into Lightroom CC a day's shoot of just under 200 images. An hour later, during which time my internet connection was entirely consumed by Lightroom – I couldn't even download the

newspaper to read while I waited – I gave up. Along with others I am concerned that Adobe will dedicate more and more of its development resources to cloud-based services, eventually abandoning those of us who do not live on cabled streets. Please bear in mind readers who cannot use cloud-based services, no matter how advantageous they may eventually prove to be.

Colin Rogers

Prime candidate

I read your review of the Samyang AF 24mm f/2.8 FE lens (AP 6 October) with interest, as I've owned one for a couple of months: purchase was the result of wanting a compact E-mount lens, and knowing that I mainly shoot with either an 85mm or a 24mm. The Samyang is much smaller and lighter than my Minolta 24mm and an Alpha-E-mount adapter.

I'm surprised by the comment that its usefulness is limited, given modern standard zooms; on the contrary, I'd question the usefulness of the sort of zooms that you suggest in the same edition's *Ask the Wexperts*. Compared with two or even three prime lenses, any of the zooms mentioned will be expensive, heavy, and rather unwieldy.

Taking the Samyang 24mm, a 50/55mm and a Sony FE 85mm makes for a versatile kit, and will tend to make you fitter by moving about, rather than standing in one place and zooming.

And in low light, the primes have an edge, to say nothing of better defocusing at the widest aperture, should differential focus appeal.

John Duder

APOY 2018

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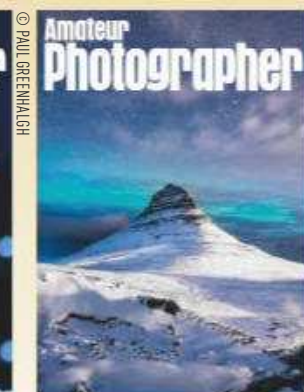
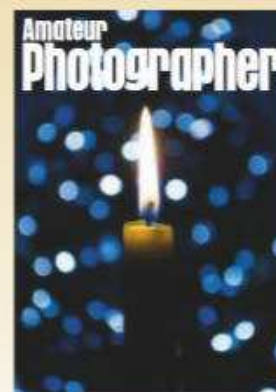
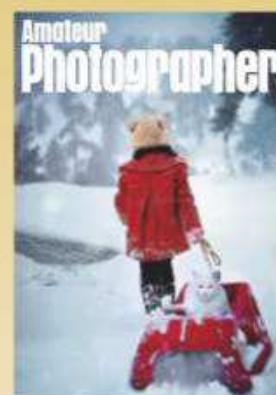
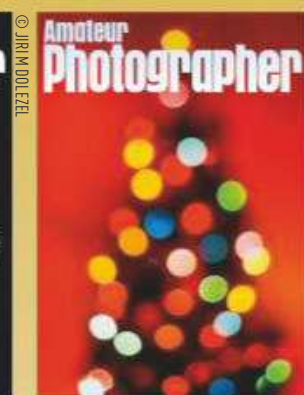
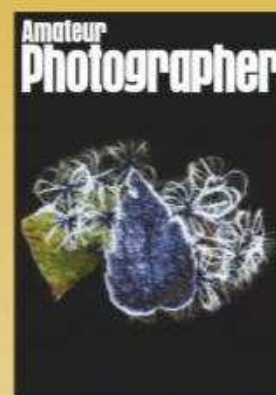
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Be a Christmas cover star



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THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd and Billingham to offer you global exposure, and some great prizes to boot.

The prizes

The overall winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special issue (22-29 December). They will also receive a Billingham Hadley One

bag worth £265, courtesy of Billingham (www.billingham.co.uk). The winner can choose from six classic colour combinations. A second winner (as awarded by the public vote via Photocrowd, www.photocrowd.com) will receive a year's subscription to AP. If the standard of entries is deemed high enough, the winner(s), and a selection of commended entries will also appear inside a future issue of the magazine. For full terms and conditions visit www.amateurphotographer.co.uk.

The closing date for entries is midnight on 25 November 2018

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna, etc. If you think you have something suitable on file, great; if not have a go at shooting something for the competition. To enter, upload your image(s) to the Photocrowd website via the following link: www.photocrowd.com/apxmas.



Billingham



Photocrowd

For your chance to win, go to www.photocrowd.com/apxmas

Tips for cover success

Don't crop in too tightly. Leave space for the magazine 'furniture' – masthead, cover lines and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

Shoot portrait-format pictures. While it's not unheard of for us to use a section of a landscape-format shot, your chances are improved by shooting in the upright format.

Make eye contact. If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options. Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options of where to put the cover lines.

LPOTY

Past masters

It's one of the biggest competitions in photography, but what did winning mean to those whose images were awarded the top prize? **Ailsa McWhinnie** speaks to six previous winners of **LPOTY** to find out



Jon Gibbs was the first winner of the Landscape Photographer of the Year

© JON GIBBS

2007

Jon Gibbs, Great Yarmouth

Storm over Scroby Sands Wind Farm, Great Yarmouth, Norfolk



‘In 2007, I was working in Morrisons in Norwich. At the time, there weren't many photography competitions, and as this new one had a prestigious title, I thought I'd give it a go.

‘The evening I took the image, the weather was mad, and when the storm moved behind the turbines, I knew I'd got something. In those days, you didn't think in terms of competitions, and I certainly didn't consider that it might win anything. These days, though, a lot of people have an LPOTY file on their computer, and although I don't think we should shoot specifically for competitions, anything that gets people – particularly youngsters – outside and taking pictures is a good thing.

‘I went numb when I got the phone call. I found my wife, Steph, who was hanging out the washing, and told her the news. She said, “That's nice.” It brought me right back to earth!

‘The prize money was a real shot in the arm and it gave me the confidence to open a photography gallery in Wells-next-the-Sea. My business partner Gareth and I had ten years there, but we recently made the decision to close it, so I now have a bit of time to think about what I'm going to do next.

‘The biggest difference between winning then and now is social media. Not many remember me for winning the competition – which is fair enough – but I'd swap the money for the attention you now get on social media. It allows you to capitalise on the win in a way I couldn't back then. It's a little bittersweet, but at the end of the day, I won it – the first one – and that can never be taken away.’

Visit www.jon-gibbs.co.uk

Andy Farrer advises to shoot for yourself – not for competitions – otherwise you go off the boil

2012

Simon Butterworth, Biggar

Condemned, Port Glasgow, Inverclyde, Scotland



‘My image of a tenement block was quite unusual for the competition at the time, as landscape photography was very much wideangle in those days

(although it was only six years ago).

‘When the results were announced, I received an email telling me it had won the Urban View category, which I was thrilled about. Then, a couple of weeks later, Charlie Waite phoned me. He told me the overall winning image had been disqualified, and that the judges had voted my picture as the winner. I was taken completely unawares, and it took about a week for it to sink in. I felt very sorry for David Byrne, who was eliminated. It was such a difficult situation, but he handled it with dignity.

‘My image, though, was massively unpopular. People on forums were discussing how awful it was, and I started to feel as if I didn't deserve to win. However, when I went to the ceremony and saw the beautiful big print of my image, I was so proud. Out of all the pictures there, it was the only one I'd want to have taken. When the online comments dried up, I actually missed them!

‘It was a turning point for me. Winning with an unpopular image made me determined to plough my own furrow. In 2015, I had a series of images shortlisted in the Professional category of the Sony World Photography Awards. That and the LPOTY award have been the two most important events in terms of giving me the confidence to do my own thing.’

Visit www.simonbutterworthphotography.com

**2015****Andy Farrer, Swanage**

Bat's Head, Dorset



◀ 'I'd entered the competition three or four times before I won it. By chance, I was in Norway with Antony Spencer when his win was

announced [in 2010], and I saw his inbox go ballistic. It was then that I understood what a big break it was in terms of putting him on the map – you can't buy that sort of publicity.

'I'd been entering competitions for a while, and they were a good way of benchmarking my progress. I've never shot specifically for a competition, though, because you can't possibly second-guess what the judges will like and what else is on the table. You have to enter images you can stand next to, knowing you were happy with them.

'I clearly remember taking my winning image. I'd started shooting in the opposite direction, towards Durdle Door, then I turned round and saw the lines that the sea was carving in the snow – I had to capture them before they were washed away. Needless to say, though, it was the "wow" shots of Durdle Door itself that got all the interaction on social media at the time.

© ANDY FARRER

'When the winners were announced, my Twitter account started to get a few tags at midnight, when subscribers to the digital version of *The Sunday Times* were seeing the results. Soon, though, everything went nuts – it was all a bit of a blur, and I almost felt like a spectator rather than the winner.

'The prize money helped me upgrade my camera gear. And the win added value to my workshops, as it gives clients confidence that they're booking with someone who knows what he's doing. When I won, I already had a large body of work, so people could see that I was an experienced photographer.

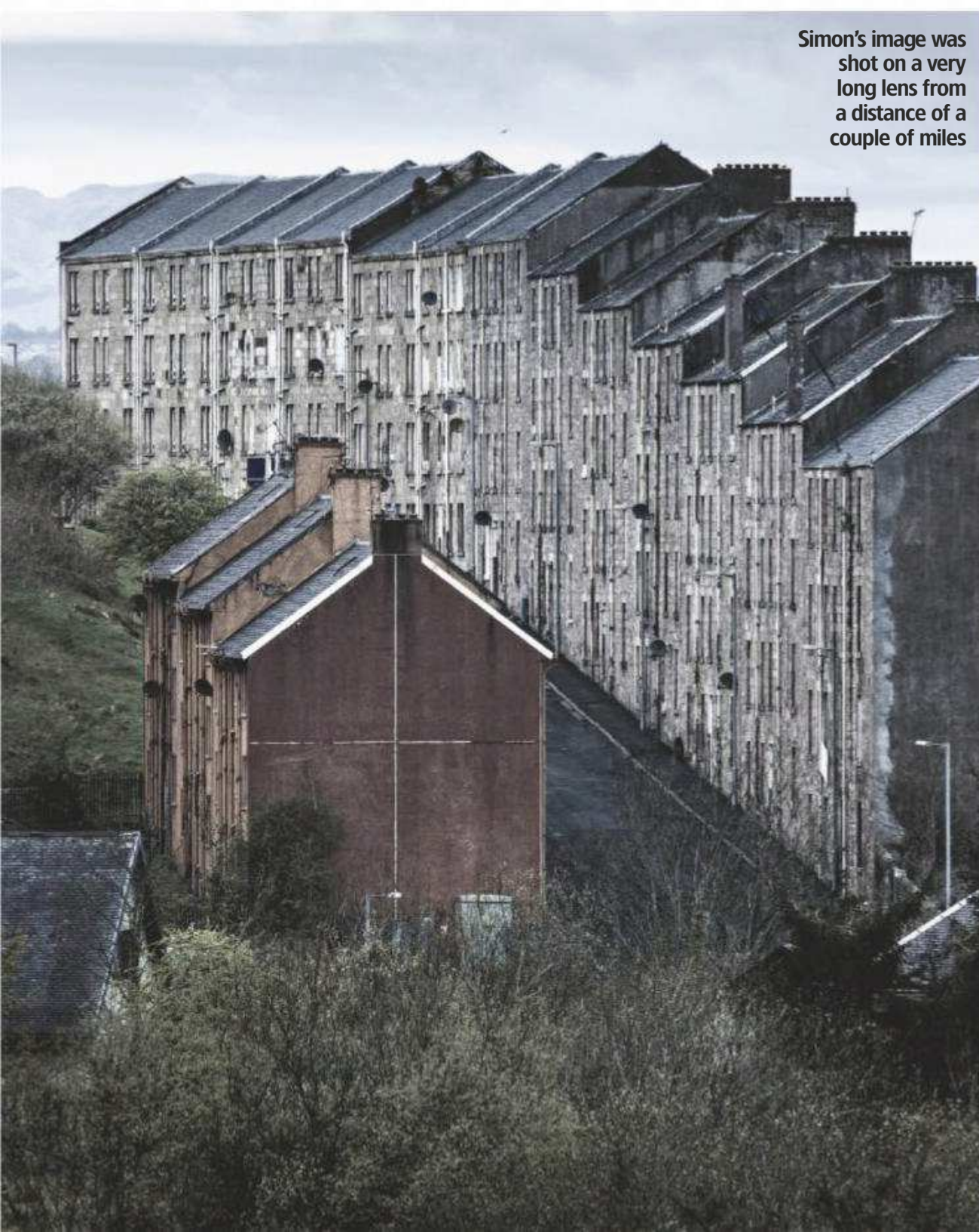
'I was keen not to squander the opportunity – I knew I'd have to keep up the momentum and not be overshadowed by the next winner. I'm still busy and a couple of years on, my photography has matured, too. I also have a print studio in Swanage with a wide-format printer, and my business partner and I print for photographers. A lot of our clients are quite new to photography, so we help them with their prints, and often the conversations will lead to one-to-one workshops, so one area of the business filters into the other.

'I don't think any of these opportunities would have presented themselves without LPOTY. Everything aligned in that moment, and it's quite surreal to look back on it and realise it was so decisive.'

Visit www.andyfarrer.co.uk



'I've never shot specifically for a competition, because you can't possibly second-guess what the judges will like'



Simon's image was shot on a very long lens from a distance of a couple of miles

© SIMON BUTTERMORTH

2016**Matthew Cattell, Bracknell**

Starling Vortex, Brighton



✓ 'I almost didn't enter in 2016, as I was quite busy at work, but I managed to bundle together some images in time. This was one of 25 I entered, and it was a bit of a filler. I had another shot from the same evening I liked better – that's now changed, of course! Now that I've had a couple of years to reflect, I can see how this one is better, and it has more impact. I suspect quite a lot of people didn't know what to make of it, as it's not a traditional landscape; I appreciate it's a Marmite picture.'

'When I was told I had won, I had to keep it quiet for a couple of weeks. It was a horrible mixture of excitement, anxiety and disbelief – I kept thinking I'd get a phone call telling me they'd made a mistake. Once it had been announced, I did a few radio and magazine interviews, and the attention lasted until the new year. Someone a bit more social-media savvy might have whipped up more of a storm.'

'Prior to winning the competition, I had more of a hit-and-miss approach to my photography. Now, my work is a lot more considered, and I'm doing more long-term projects. As far as the money is concerned, I still have it! I ummed and ahed about what to do with it, but I started to get a bit disillusioned at work, so I kept it to one side, just in case. Having grappled with anxiety for several years, it finally came to a head in June this year, at which point my wife suggested I give up my job as an architect and concentrate on photography full time. I'm very thankful for that, as it has allowed me to work on some personal projects. There's a creative freedom that's come with it, too, and I've had time to reflect on what I want to do with my life.'

Visit www.matthewcattellphotography.com

For Benjamin Graham, returning to a location he knows very well paid dividends



'It wasn't my preferred shot from the evening. I had another I liked better – that's changed now, of course'

Matthew Cattell says there's no point in entering images that have been seen before

**2014****Mark Littlejohn, Penrith**

A Beginning and an End, Glencoe



➤ 'This image was shot on the most miserable day ever, but there's beauty to be found everywhere – to my mind, weather is never miserable. If

you go round always expecting pink light and diffused mist, you'll be disappointed, but we can't be tied into a preconceived idea of what's beautiful. A successful picture doesn't need to be something that knocks our eyes out – it can be a small, subtle, sideways view that's magical.'

'I bought my first camera in 2010. I entered the competition for the first time the following year, and got two images in the book. I thought that was normal! I'm lucky in that I live somewhere very picturesque, and those two pictures were taken about five miles from home. In 2014, I entered about 15 images and used the same criteria I always do – I wanted to pick images that meant something to me. They had to have had some sort of emotional impact when I took them.'

'I hadn't put the winning image on my Facebook page when I shot it, but a lot of people I respect had said it was really striking when I'd shown it to them. When I run workshops, I always tell people to relax and enjoy the landscape, because when you're

© MATTHEW CATELL

© BENJAMIN GRAHAM

2017 Benjamin Graham, Felpham Diminutive Dune, West Wittering



◀ 'I have a mental catalogue of locations that reward me every time I visit them. One of those places is West Wittering beach. It's an enormous shelf of

sand, and the tide can retreat an incredibly long way – leaving almost completely uninterrupted views westward. The sand forms change shape every time the water goes out.

'The day I took this picture, I had gone down on the spur of the moment. Weather-wise, it was a very gentle, pastel evening, and any light that was there threw the sand forms into subtle relief. When I started, I struggled, as the tide was miles out and there was so little detail and contrast. I really only had the sand forms to work with. In the end, the image that won was one of my favourites because it was so simple. There's only sand and sky. A lot of people think it's a wave in the water – it's not – it's a form in the sand that's been left by the outgoing tide. I really like its indeterminate scale, its compositional simplicity and its quiet palette.

'I had no expectations for the shot and, after I won, I suffered a little from impostor syndrome. I am conscious there are photographers who got their shots by camping out in sub-zero conditions on the side of a mountain. All I did was to go spontaneously to one of my favourite local beaches. Having said that, it's not about the back story – it's about

whether the shot works; I'm almost certain that even if I'd gone to West Wittering that evening with half a dozen people, I'd probably have been the only one to see that composition.

'The first year I entered LPOTY, I inadvertently submitted my files in the wrong pixel dimensions, so they were all dismissed! The second time, I got the sizes right, but I certainly didn't expect to win. Most of the feedback on social media was positive, but inevitably there are some who feel compelled to announce that their taste in photography doesn't concur with the judges'. That's competitions, though.

'Since winning the competition, I've had some very rewarding commissions. One, for the National Grid, meant I had to shoot five different locations where they are removing pylons from Areas of Outstanding Natural Beauty and burying the high-tension cables. Another is for a book – *The Complete History of the London Underground*. It's a three-month project and I have 50 stations to shoot, including lifts and escalators, tiling, entrances, trains, platforms and depots. It's a fascinating contract, and winning LPOTY certainly gave the publishers extra confidence to hire me.'

Visit www.benjamingraham.co.uk

'The first year I entered LPOTY, I inadvertently submitted all my files in the wrong pixel dimensions'

relaxed, you'll see something you like and you'll photograph it. That was the case with this image.

'It was a surprise to get the phone call telling me I'd won. In fact, I was in Tynemouth, waiting to collect my daughter, who had been on a day trip to Auschwitz. The volume on my phone is quite loud as my hearing isn't great, and when Charlie [Waite] told me I couldn't even tell my wife, it was too late, because she was sitting next to me and beaming. I have a feeling the couple behind us heard, too...

'There was a fair bit of criticism when the announcement was made. Some folk on the internet were saying they'd taken better pictures out of moving trains, but others really rallied round, and the support I got from people whose opinion I respect was wonderful. I couldn't give a bugger about those who didn't like it – if it offended a few of the traditionalists, brilliant.

'I don't enter competitions any more. I'm rather wary of them for putting pressure on photographers, and they can stifle individual development. I recently saw someone say they'd "failed" because they hadn't been shortlisted. But if you've been out in lovely light, followed your passion and met like-minded people, how can you say it's a failure just because a judge didn't like a picture? It's not. It's about which picture gave you the most satisfaction and a sense of pride.'

Visit <http://marklittlejohnphotography.com>



Mark spotted this composition as a squall passed through Glencoe

© MARK LITTLEJOHN

When Harry Met...

Darcey Bussell

Harry Borden was bowled over by the grace and poise of the former ballerina and *Strictly Come Dancing* judge

When I was in my early twenties, I didn't feel any strong pressure to achieve great things because few people of my age had done anything spectacular. But I remember seeing Darcey Bussell in an advert on television around that time. She had become the principal dancer at the Royal Ballet in 1989, when she was 20 years old.

I remember thinking: she's about my age and globally famous, as well as being cultured and beautiful, but I've achieved nothing. Also, at a time when I was trying to work out what being a man and a woman meant, she was a kind of ideal representative of conventional femininity. So

when the opportunity finally arose for me to photograph her in 2015, I'd been aware of Darcey and her work for many years.

Darcey (who became Dame Darcey Bussell at the beginning of this year) was one of the Royal Ballet's greatest stars until she retired in 2007. In 2012 she became a judge on the BBC's *Strictly Come Dancing*. In December 2015 I was commissioned to shoot portraits of her for *The Sunday Times Magazine*, to be published with an interview linked to her role in *Strictly*.

'She reminded me of a beautiful thoroughbred horse preparing for Ascot'

The shoot took place at the Royal Academy of Dance in Battersea, London. When I arrived at the academy in my car, I saw some beautiful red, orange and yellow autumnal leaves hanging from a tree. I parked my car underneath them, to stop anyone else from parking there, just in case I needed to use the leaves during the shoot.

I had brought my Canon EOS 5D Mark III and my preferred 50mm lens. Knowing I was mostly going to shoot indoors, I had also brought some lights and a couple of rolls of Colorama as backgrounds, to give some variety to the portraits.

The main location for the shoot was a dance rehearsal space with large mirrors, white-painted walls and good natural light from the windows. There was also a piano I could use as a prop. I always prefer working with daylight, so with the light bouncing off the white walls, I hardly needed to use the lights at all.

Darcey arrived, and, as expected, was very statuesque and beautiful. The stylist on the shoot, Carol Howard, had brought along a selection of clothes for Darcey to wear. They were mainly slightly masculine jacket tops as *The Sunday Times* people felt she would look good in them – they would contrast with her very feminine face. If someone has any hint of masculinity it's probably not a good idea to go for that look, but it worked very well with Darcey. They had also wanted her to do some dancing during the shoot, but you have to warm up before doing that, so it wasn't going to happen.

She tried on a couple of the jackets, and the one that worked best was a white tuxedo with black lapels, which she wore with leather trousers. I took several shots of her, some full-length and some

One of Harry's shots taken outside in the car park. It was never used



Darcey Bussell in the dance studio, where it seemed she felt most at home and relaxed



cropped below the waist, lit by the nearby window. I used the ballet barres in the background as both a compositional element and something that referred to her career.

Throughout the shoot, she struck me as being very poised and balanced, like an athlete or a model. She walked around the studio with total confidence. At one point, while she was between outfits, she stood in the studio in her bra, completely comfortable with her body. She reminded me of a beautiful thoroughbred horse preparing for Ascot.

Darcey was very professional and did everything I asked of her, but at the same time there was a professional distance. I didn't get to know her in the way I've got to know some of my other sitters.

Later on, I persuaded her to go outside and got my assistant to move my car, so she could pose with the autumnal leaves hanging down from the wall behind her. While we were there, a group of young wannabe ballet stars saw her and were really star-struck by seeing their heroine.

After the shoot, I thought the portraits with the leaves were probably the best ones. However, *The Sunday Times* ran the indoor tuxedo pictures in the feature. I don't think the leaves pictures were used at all.

Over time, I've come to prefer the indoor tuxedo shot (left) because there's more of a connection with her. The leaves shot (far left) was taken in the car park with people all around us and I think she was more comfortable in the familiar domain of the dance studio.

As told to David Clark



Harry Borden



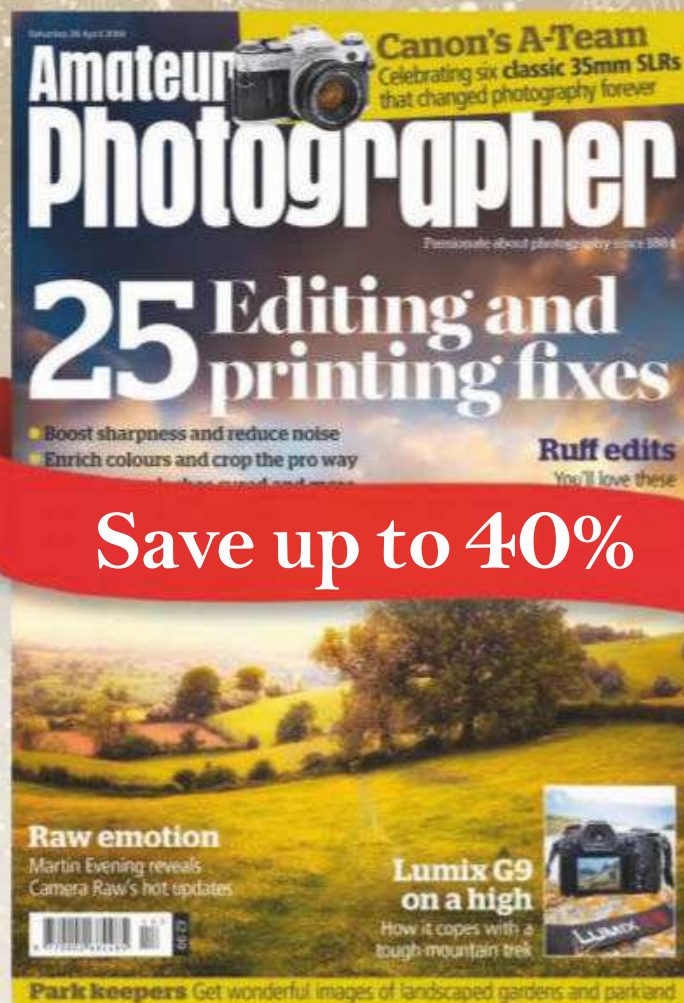
Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards

(1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk

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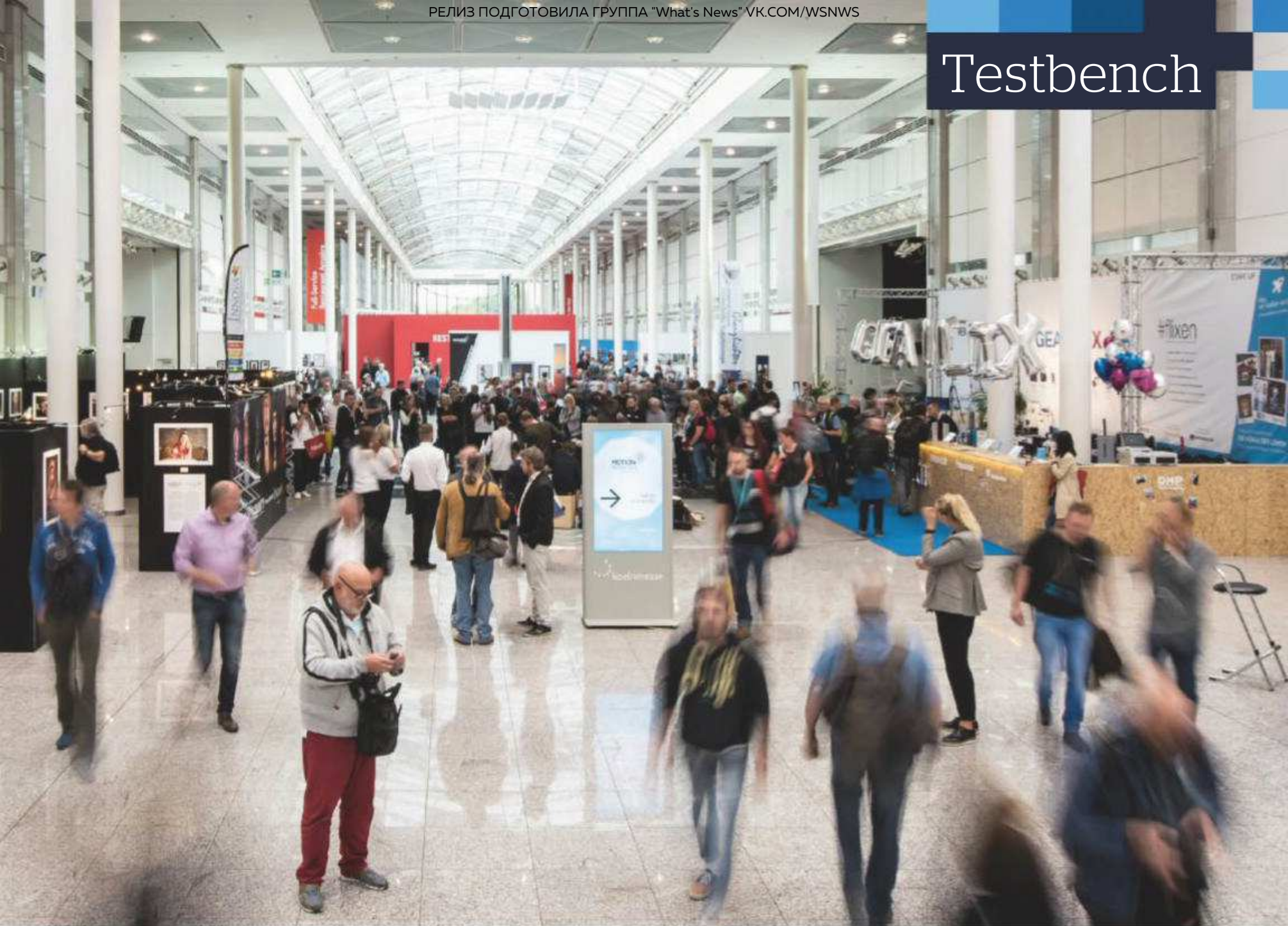


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Photokina 2018

Geoff Harris, Michael Topham
and **Andy Westlake** report on
photography's biggest show

For the past five decades, in the September of even-numbered years, the world's photographic press has descended on Cologne, Germany, to hear camera and lens makers announce their latest cutting-edge products. Traditionally, this is where all the biggest news breaks: ten years ago it saw the launch of the world's first mirrorless camera, the Panasonic Lumix G1, while in 2016 the show was stolen by Fujifilm's GFX medium-format system.

An estimated 180,000 visitors from 127 countries came to Photokina 2018 to see the latest offerings from the 812 participating companies

This year's Photokina, held from 26–29 September, was perhaps the most exciting for some years. By far, the biggest news revolved around full-frame mirrorless: huge crowds swarmed around the Canon and Nikon stands to catch their first glimpse of the new EOS R and Z 7 cameras, while Leica, Panasonic and Sigma jointly announced their 'L-Mount Alliance' to produce cameras and lenses based on a common standard. Somewhat mischievously, Fujifilm proceeded to suggest that its exciting new medium-format cameras should be known as 'super full-frame'. Even Zeiss tried to jump on the bandwagon by calling its upcoming full-frame ZX1 'mirrorless', despite the fact that with its fixed lens, it doesn't fit the category at all.

Strikingly, other sensor formats and camera types were left by the wayside. Only two SLRs were announced: the entry-level Nikon D3500 and the specialist medium-format Leica S3. The D3500 was also one of only two new interchangeable-lens models with

APS-C sensors, alongside the Fujifilm X-T3, which to be fair is sure to sell by the bucketload. No Micro Four Thirds cameras were announced at all.

Of course it's not just about cameras, and a whole array of new lenses and accessories were also revealed at the show. You can read all about them towards the end of this report.

The end of Photokina?

Sadly, though, that's the end of Photokina as we know it, as from 2019 onwards it'll run annually in May. This means that it'll miss out on the camera and lens announcements that have been its lifeblood, and will most likely become a German domestic event instead. At AP we'll miss our biennial expedition to Cologne, although perhaps not this year's dismal hotel.

Photokina's change of focus shouldn't have much impact on enthusiast photographers, who'll still see plenty of fancy new kit announced during the course of next year. But we can probably expect the most exciting new camera announcements to be focused on the Japanese CP+ show in February, with other releases spread more evenly through the year. However, if 2018 really was the last 'proper' Photokina, at least it's gone out with a bang.

Leica reveals L-Mount Alliance

Panasonic and Sigma will build full-frame mirrorless cameras and lenses based on Leica's L-mount

IN THE biggest news of Photokina 2018, Leica, Panasonic and Sigma have jointly announced the 'L-Mount Alliance' for the production of full-frame mirrorless cameras and lenses. This development sees Panasonic and Sigma formally licensing Leica's existing L-mount, giving them a shortcut into this rapidly expanding sector of the market without having to develop an entirely new mount. Panasonic says that it's developing two new full-frame mirrorless 'Lumix S-series' cameras along with three lenses (see right for full details).

Sigma says it will produce a full-frame mirrorless camera with a Foveon sensor, along with matched L-mount lenses early next year. As a result, it won't make any more cameras using its long-running SA mount; however, it will continue to produce new

SA-mount lenses. Initially it will make its highly regarded Art-series full-frame primes in L-mount, along with its existing APS-C format DN lenses. But in the future we can expect to see new full-frame optics specifically designed to take full advantage of the mirrorless architecture.

The firm also intends to produce mount adapters that will allow Canon EF and Sigma SA-mount lenses to be used on L-Mount cameras. The potential benefit in driving uptake of the system is considerable, just as the existence of EF adapters encouraged adoption of the Sony E-mount.

As for Leica, it already makes the SLR-like full-frame mirrorless SL (Typ 601) along with six matched lenses. In addition, it revealed that 35mm f/2 and 50mm f/2 primes are about to enter full production, while 28mm f/2, 24mm



The alliance was announced at a joint press conference with Sigma, Leica and Panasonic

From left to right: Mr Kazuto Yamaki of Sigma, Dr Andreas Kaufmann of Leica, and Mr Junichiro Kitagawa of Panasonic

f/2 and 21mm f/2 lenses are on their way. These won't come cheap though; prices range from £3,750 to £5,100 for the current range.

What does 'alliance' mean?

While the three companies are in 'alliance', strictly speaking they're not working together. Instead, they will independently make cameras and lenses to meet their customers' needs.

The L-mount is still owned by Leica, and the firm will control all of its specifications and communication protocols. The alliance members have promised that cameras and lenses from each firm will be seamlessly cross-compatible; however, the standard doesn't extend any further than the mount, meaning that they won't adopt the same flash interface or remote-control terminal. The rationale is that this would make the development of new products and technologies unnecessarily slow. Leica says that other firms could join the alliance, with the proviso that they would have to be the 'correct fit' with the existing members.

The technical bit

Leica's L-mount was introduced in April 2014 with the APS-C Leica T, and went full-frame with the appearance of the Leica SL 18 months later. It has an internal diameter of 48.8mm, a flange distance from the sensor to the mount of 20mm, and uses 10 pins for communication between the lens and camera body. Like the Nikon Z mount,





it has a four-pronged design that promises faster lens changes due to a smaller rotation angle, along with greater robustness.

Compared to the Canon RF and Nikon Z mounts, which measure 54mm and 55mm internally, the L-mount is distinctly smaller, although it's still larger than the Sony E mount's 46.1mm. In principle this should give a little more leeway to make faster or more exotic optics compared to Sony, without necessarily matching Canon and Nikon. One potential advantage is that the L-mount allows the firms to make relatively small camera bodies along the lines of the APS-C Leica CL.

Our thoughts

Until now, Leica's L-mount system has been largely neglected by the mainstream, simply because of the price. But with two heavyweight companies joining in, it's going to have to be taken much more seriously.

The big question is whether any other companies might come on board. The L-mount could provide a lifeline for Olympus, for example, and enable it to grab a piece of the full-frame action. Third-party lens makers like Tamron, Zeiss and Samyang who already make optics for full-frame mirrorless will surely be evaluating whether they should ask to join. One thing's for sure: the sudden expansion of the full-frame mirrorless sector from one to four major systems promises exciting extra choices for photographers.

Panasonic goes full-frame with Lumix S system

Two new cameras and three matched lenses are scheduled to be launched early next year

AFTER ten years of producing the Micro Four Thirds mirrorless system, Panasonic has declared its intention to enter the full-frame market. Its new Lumix S system will co-exist alongside Micro Four Thirds and will be targeted at professionals and serious photographers who don't want to make any compromise when it comes to image quality or performance.

The firm intends to launch two full-frame L-mount cameras early next year: the 24MP Lumix S1 and the 47MP Panasonic Lumix S1R. It's also developing three matched lenses: a 50mm f/1.4, 24-105mm standard zoom and 70-200mm telephoto zoom. We've been told we can expect ten Panasonic



Above: We got hands-on with a detailed mock-up of the upcoming S1R



Left: Mock-ups of the 50mm f/1.4, 70-200mm and 24-105mm lenses

Below: Panasonic's Mr Yosuke Yamane with the Lumix S1R



L-mount lenses to be available by the end of 2020.

As we've seen from other manufacturers, Panasonic will launch twin models with the same body design but different sensors. Shared features will include a new Venus imaging engine, a three-axis tiltable touchscreen, a large top-plate status panel and a Dual IS system that combines in-body image stabilisation with in-lens optical image stabilisation. Both models will support 4K 60p/50p video recording, and after all the talk of recent full-frame mirrorless cameras only having one card slot, it's refreshing to confirm that both will offer an XQD slot as well as an SD slot. We're promised weatherproof build and an extremely durable shutter mechanism.

Right now, Panasonic is only showing plastic mock-ups, which it says should closely resemble the final products. The camera design is essentially like that of a G9 on steroids, and should inherit most of that model's excellent handling. We'll have to wait until next year to offer a detailed report of how the first pre-production samples feel in hand, but early impressions are positive.

Fujifilm ups the ante

The launch of the GFX 50R and development of the GFX 100 medium-format cameras made the headlines

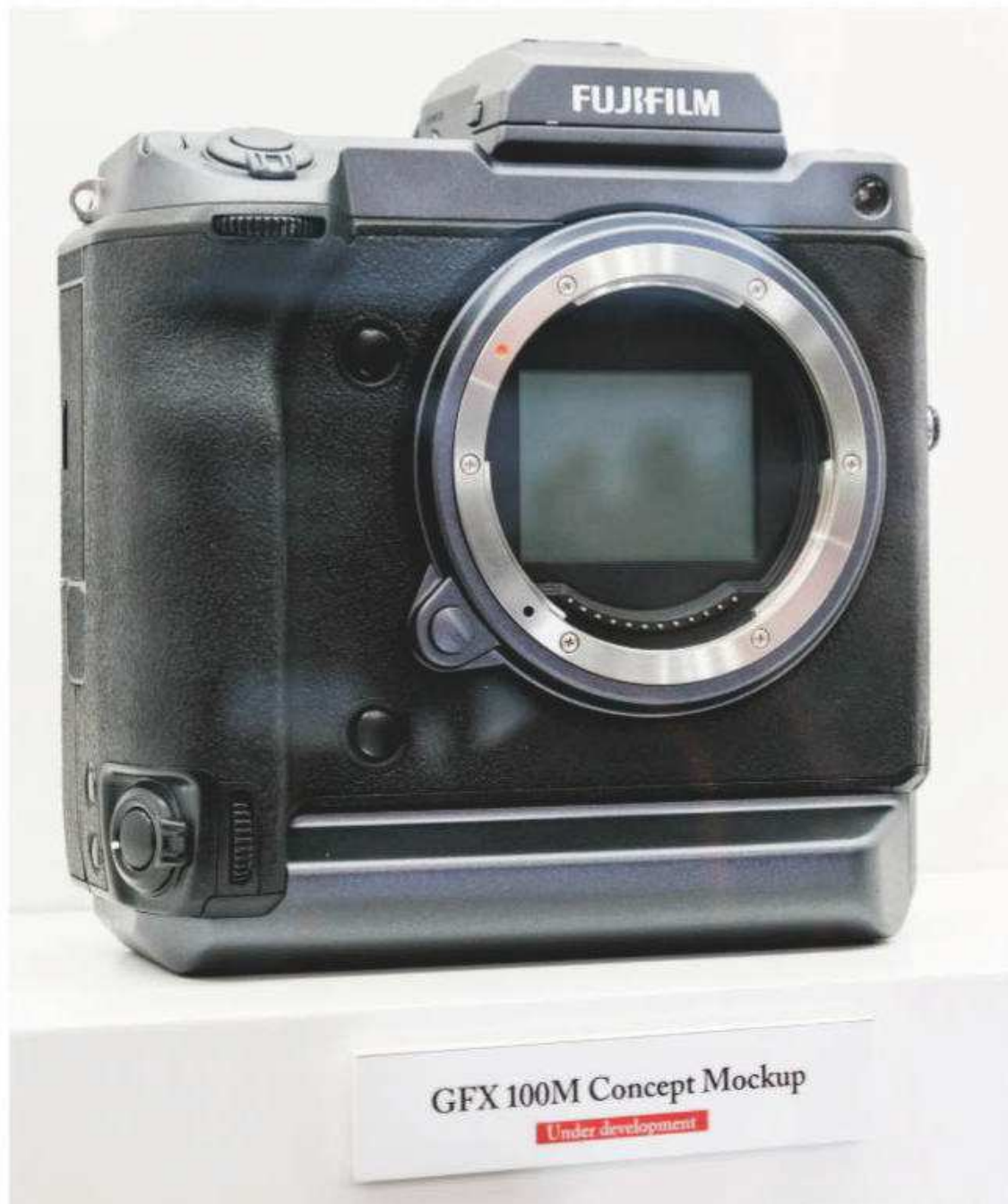
TWO YEARS ago, Fujifilm stole the limelight at Photokina with the announcement of its new medium-format GFX system and GFX 50S camera. Since then we've seen the manufacturer slowly build up its range of GF-mount lenses, yet we've been left somewhat in the dark about what cameras it might follow up with. Two years on, Fujifilm invited journalists to a packed press conference and revealed the GFX 50R – a rangefinder-style medium-format version of the company's GFX 50S that's designed to be more portable and easier to use. With this latest release, it shows that Fujifilm wants to take a similar route as with its X system and give medium-format users the choice of SLR-style or rangefinder-style bodies. Just when we thought the press conference was coming to an end, Fujifilm also announced that it's developing the GFX 100: the world's first mirrorless camera to feature a 100MP sensor.

Fujifilm GFX 50R

The GFX 50R is designed in a flatter, rangefinder style, which is what the 'R' in its name stands for. Fujifilm was keen to get across the point that it felt the need to produce a more compact and lightweight camera in its GFX lineup

Fujifilm's GFX 100 is packed full of impressive features, including in-body stabilisation

AP's reviews editor Michael Topham gets hands-on with the GFX 50R



and one that would please the type of photographers who specialise in wedding, portrait, street, documentary and reportage photography. Compared to the GFX 50S, the GFX 50R sheds 145g from its body and is 25mm thinner. We're told the design of the camera is inspired by the company's classic medium-format film cameras of days gone by, including the GA645 and the GF670, both of which have since been discontinued.

At its heart, the GFX 50R inherits the same 51.4-megapixel medium-format sensor and X-Processor Pro imaging processor combination as the GFX 50S. With many of the same internal specs, we expect the performance to be on par with its GFX sibling. Combined with the GF 50mm f/3.5 R LM WR (see far right), the GFX 50R becomes the world's lightest medium-format combination currently available. To ensure its durability caters to the needs of all photographers, the magnesium alloy body is weather-sealed in no fewer than

64 places. In terms of its looks, styling and handling, the GFX 50R is possibly best described as a beefed-up Fujifilm X-Pro2. There's a focus lever, twin dials on the top plate to control shutter speed and exposure compensation, plus a tilting touchscreen at the rear. The difference here is that it offers two-way tilt whereas the GFX 50S's screen presents three-way tilt. Above it is an off-centre 0.77x, 3.69-million-dot electronic viewfinder that allows users to keep one eye on a subject, while looking through the viewfinder with the other – a bonus for those who never want to miss a moment.

Bluetooth connectivity also makes its debut for a GFX-series camera in the 50R, allowing users to maintain constant low-energy technology with a smartphone or tablet for easy transfer of shots. As for pricing and availability, the GFX 50R is currently available to pre-order for £3,999 (body only) and is expected to hit online stores and retailers some time in November.





The GFX 100 took pride of place in Fujifilm's display of upcoming products

Fujifilm GFX 100

So what do we know about the Fujifilm GFX 100? When it arrives next year it will become the new flagship model in the GFX-series and will boast a 102-million-pixel Fujifilm G Format image sensor that's never been seen before. It will feature phase-detection AF coverage across the entire sensor and is promised to provide a level of performance that defies the current standards of medium-format digital cameras.

The new sensor will be paired up with the company's fourth-generation X-Processor 4 image processing engine and will feature a new in-body image stabilisation system, making it the world's first medium-format digital camera to feature IBIS. It'll also become the first mirrorless digital camera equipped with an image sensor with the size of 43.8mm x 32.9mm to support 4K/30p video recording, and with an integrated vertical grip, we're

expecting it to handle well with Fujifilm's larger telephoto lenses. During the press conference, Fujifilm confirmed that all GFX lenses produced so far are optimised for use with 100-million-pixel sensors. The GFX 100 is expected to arrive in early 2019 and will be priced around \$10,000 excluding VAT.

Capture One support

At the same time as launching the GFX 50R and announcing the development of the GFX 100, Fujifilm also revealed that all of its medium-format mirrorless cameras will be fully supported by Capture One software. This news has been a long time coming for professional photographers, who will now be able to incorporate the GFX system into their regular workflow and have much better access to tethered shooting. All Fujifilm GFX users will be entitled to Capture One Express for free with a number of subscription packages also available.



The rangefinder-style GFX 50R is like an oversized version of the Fujifilm X-Pro2

Lenses galore



This upcoming 16-80mm f/4 will offer a really useful zoom range

FUJIFILM also released its latest lens road maps for both GFX and X-series systems. Fujifilm GFX users will be glad to hear that three new GF lenses are on their way, which will bring the total number in the lineup to 11. First to arrive will be the GF 50mm f/3.5 R LM WR: a compact prime lens with the focal length equivalent to 40mm in the 35mm film format. The two lenses that will follow are the GF 45-100mm f/4 R LM OIS WR (equivalent to 36-79mm) and GF 100-200mm f/5.6 R LM OIS WR (equivalent to 79-158mm).

Although there were no new X-series cameras this year, Fujifilm did reveal three XF lenses currently under development. The most interesting of these is the XF 33mm f/1 R WR – an ultra-fast prime that stands to be the first mirrorless lens with a maximum aperture of f/1 and AF capability. This lens will be weather-sealed and feature a 77mm filter thread, though we're told it's

not expected to arrive until 2020. One of two lenses that will arrive in 2019 is the XF 16mm f/2.8 R WR – a compact wideangle prime that will complement Fujifilm's smaller X-series models. The other optic due to appear next year is the XF16-80mm f/4 R OIS WR. This standard zoom (equivalent to 24-120mm) fills a gap in the XF lineup and will be weather-sealed and feature a 72mm filter thread. Pricing of all these lenses has yet to be announced.



The super-fast and weather-sealed XF 33mm f/1 R WR



Medium-format users can look forward to this 100-200mm zoom

Zeiss unveils ZX1 and Batis 40mm f/2 CF

Camera will feature a fixed Distagon 35mm f/2 lens and 37.4MP full-frame sensor, as well as integrated Lightroom

ZEISS revealed that it's developing a full-frame camera based around a fixed Distagon 35mm f/2 lens and a 37.4MP sensor. The ZX1 has traditional analogue controls, with top-plate shutter speed and ISO dials alongside aperture and focus rings around the lens. An OLED electronic viewfinder is used for composition.

So far, this is as much as you'd expect from Zeiss, but the rest of the camera is radically innovative. The whole of its back is given over to a 4.3in multi-touch screen, and there's no memory card slot either. Instead images are stored on the impressive 512GB of internal memory, which should be enough for 6,800 DNG raw files.

The really big news, though, is that the touchscreen can be used to operate an integrated version of Adobe Lightroom CC for processing and retouching photos. Wi-Fi, Bluetooth and USB-C

Right: Zeiss's ZX1 full-frame compact features both traditional dials and a large touchscreen

Below right: The Batis 40mm f/2 CF is for full-frame Sony mirrorless

Below: ZX1 owners will be able to use Lightroom CC built into the camera



connectivity are intended to make it easy to share processed images. Tell-tale on-screen buttons reveal that Lightroom runs on Android. Zeiss won't let anyone so much as touch the camera yet, so we have no idea how well the concept works. Other firms have made Android-based cameras before, including Nikon and Samsung, but without any commercial success.

With its intriguingly unconventional design, the ZX1 sets itself apart from other full-frame compacts such as the Sony RX1R II and Leica Q. However, its price is likely to be in the same ballpark, so expect to fork out well over £3,000 for one when the camera goes on sale next year.

The perfect normal lens

Zeiss also announced the latest member of its Batis family of autofocus lenses for Sony full-frame mirrorless cameras. With a focal length that many photographers prefer to the more common 35mm or 50mm, the Distagon T* 40mm f/2 CF should provide a very natural perspective to images.

CF stands for close-focus, with the lens offering a minimum object distance of just 24cm, affording 0.3x magnification. A limiter switch enables

focusing over the entire range, or restricts it to either infinity to 40cm for everyday shooting, or 50cm to 24cm for close-ups. Like all Batis lenses, the 40mm features an LCD that shows the focus distance and depth of field.

At 93mm long and 91mm in diameter, and weighing in at 361g, the lens is rather large for its specification. The optical formula utilises 9 elements in 8 groups, with three aspheric elements and four elements made of special glass with anomalous partial dispersion. It features weatherproof construction, accepts 67mm filters, and comes supplied with a bowl-shaped lens hood. The Zeiss Batis 40mm f/2 CF is due to go on sale in November, priced at £1,129.99.





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Lots of lovely lenses

All of the major third-party lens makers showed new designs at Photokina, with upcoming products also on display



Laowa's ultra-wideangle 10-18mm f/4.5-5.6 FE Zoom for Sony full-frame mirrorless

Laowa

Chinese lens maker Venus Optics was as wildly creative as ever, with an array of new Laowa manual focus lenses on display. Micro Four Thirds shooters were particularly well served, with a minuscule 4mm f/2.8 circular fisheye joined by compact 9mm f/2.8, 12mm f/1.8 and 17mm f/1.8 primes. At the other end of the sensor-size scale, the firm unveiled a 17mm f/4 wideangle prime for Fujifilm GFX medium format, as part of its Zero-D series with minimal curvilinear distortion. Its 21-element, 14-group construction suggests that it's essentially the firm's existing 12mm f/2.8 Zero-D mated together with its Magic Format Converter, which converts full-frame lenses for use on GFX.

Also on view was the world's widest-angle full-frame zoom, the remarkably compact Laowa 10-18mm f/4.5-5.6 FE Zoom, which even accepts screw-in 37mm filters behind the rear element. Macro enthusiasts were served by the 100mm f/2.8 2x Ultra Macro APO, which is capable of twice-life-size magnification and, in a first for Venus Optics, includes automatic aperture setting on the Canon EF-mount version. The show-stopping 25mm f/14 Macro was also prominently on view, with its long, thin submersible barrel.



This tiny fisheye lens is for Micro Four Thirds cameras

Irix

Since its debut a couple of years ago, Swiss-Korean lens-maker Irix has concentrated on producing wideangle primes for full-frame DSLRs. So it's perhaps something of a surprise that its latest lens, on display for the first time at Photokina, is a very different beast. The whimsically named Dragonfly 150mm f/2.8 Macro is a manual-focus optic that offers 1:1 magnification in a relatively compact, weather-resistant package. According to its creators, the aim is to offer a lens unlike anything offered by the mainstream camera companies. It'll be produced



in Canon EF, Nikon F and Pentax K mounts. Pricing and availability are still to be revealed.



Tokina

It may have been overshadowed by Tamron and Sigma in recent years, but Tokina is showing every intention of forcing its way back into serious contention. For the first time, we saw its new premium Opera 50mm f/1.4 DSLR prime, and very impressive it looks too. Also making its debut at the show was the autofocus version of its Firin 20mm f/2 wideangle for full-frame mirrorless.

A couple of upcoming Tokina lenses were on display too, giving a hint to the firm's future intentions. The next in its Opera series will be a 16-35mm f/2.8, which will update and replace the current eight-year-old AT-X design. Also hidden away inside a glass cabinet was a Firin 100mm f/2.8 Macro FE AF, which should come as a welcome development for Sony Alpha 7 users.



Voigtländer

Its fully manual lenses may have a somewhat niche appeal, but Cosina is pressing on with making new Voigtländer lenses. Its latest models on show include the lovely 40mm f/1.2 Nokton alongside a 21mm f/3.5 Color-Skopar and 110mm f/2.5 APO-Lanthar Macro, all for Sony full-frame. Leica M-mount users were treated to a first sight of new 50mm f/1.2 ASPH and 75mm f/1.8 optics, while the Micro Four Thirds Nokton range has been supplemented by a 10.5mm f/0.95 ultra-wideangle.



Voigtländer's latest 40mm f/1.2, 21mm f/3.5 and 110mm f/2.5

Samyang

Samyang was proudly showing off all eight of its current lineup of autofocus lenses, including its petite AF 24mm f/2.8 FE for Sony full-frame mirrorless. The message certainly appears to be that this is where the Korean firm will focus most of its efforts in the future.

Also on display under glass was a mock-up of a hitherto-unseen optic, in the shape of the XP 10mm f/3.5 ultra-wideangle for full-frame DSLRs. It was shown alongside the existing XP 14mm f/2.4, helping to illustrate its relatively compact size.

Samsung showed its new XP 10mm f/3.5 alongside the existing XP 14mm f/2.4 (seen on the right) for comparison



Tokina's premium Opera 50mm f/1.4



Mr Kazuto Yamaki of Sigma with the new 60-600mm telezoom lens

Sigma

When it comes to third-party lens makers, Sigma is the biggest beast in the pack. Alongside the headline news that it's joining Leica and Panasonic in the L-Mount Alliance, it also revealed four new lenses for full-frame DSLRs, along with one for APS-C mirrorless.

Kicking off the SLR launches is a monster of a telephoto zoom, the 60-600mm f/4.5-6.3 DG OS HSM | S. Interestingly, this doesn't adopt the superficially obvious approach of taking the existing 150-600mm and extending its telephoto reach, but instead expands its wide view. As a result, sports and action photographers should be able to cover a much broader range of subject distances without having to change lenses. This also keeps the size just about manageable, although at 2.7kg, it's still a real brute.

Also joining the Sports line is the long-awaited 70-200mm f/2.8 DG OS HSM | S. According to Sigma CEO Kazuto Yamaki, the goal was to build a lens that competes with equivalent optics for sharpness, but which also practically eliminates colour fringing in out-of-focus areas due to longitudinal chromatic aberration. To achieve this, the design employs a remarkable nine elements made of 'F' Low Dispersion

(FLD) glass. As with other Sports-series lenses, both the autofocus and optical stabilisation systems can be customised using Sigma's USB dock.

In addition, two more fast primes joined the premium 'Art' lineup. The 28mm f/1.4 DG HSM | A slots neatly between existing 24mm and 35mm optics, offering a moderate wideangle view. Much less expected is the 40mm f/1.4 DG HSM | A, although this focal length is widely appreciated both by cinematographers and many photographers. Mr Yamaki explained that to help distinguish it from the 35mm f/1.4 and 50mm f/1.4, this places an absolute premium on optical quality and will be the sharpest lens in the entire f/1.4 Art lineup, so we're really looking forward to trying it out.

In amongst all this excitement, the little 56mm f/1.4 DC DN | C could possibly go overlooked. But in fact, it's a really attractive, small, unobtrusive short-telephoto portrait lens. For Sony APS-C mirrorless users it's the largest-aperture autofocus lens of its type and far smaller than full-frame 50mm f/1.4s, while for Micro Four Thirds shooters it slots in neatly between entry-level f/1.8 and expensive f/1.2 primes.

Sigma showed off an impressive array of new lenses



Best accessories

Photokina 2018 wasn't just about big camera and lens releases. Here are some of the cool accessories and photo services that caught our eye

► LowePro ProTactic bags

LowePro showcased its latest £209 ProTactic BP 350 AW II and £259 ProTactic BP 450 AW II range. These are well made and capacious, able to house two DSLRs with up to eight lenses and other accessories including a laptop. See www.lowepro.com/uk-en.



▲ Kodak Ektachrome

Back in the day Kodak dominated Photokina, but now it's a much smaller player that gets distracted by crypto-currencies. A lot of film photographers will be cheered to hear it's bringing back Ektachrome film, however. The Ektachrome Film E100 range is available now along with a Super 8 format. A 16mm version of the film is also planned. See bit.ly/newektachrome.

▼ Skylum software

Moving on to software, the company previously known as MacPhun impressed visitors with its latest version of Luminar 2018, along with PhotoLum 3, Aurora HDR and Picture Speed. The company now has an interesting range of products, from quick and easy photo fixes (e.g. bland/blown-out skies) to sophisticated HDR editing. See skylum.com/luminar.



▲ Gitzo mini tripod

Hauling full-sized tripods around can be a pain, while a lot of mini tripods feel very compromised. If you don't mind paying a premium price (£189.95), Gitzo's cleverly designed Gitzo Mini Traveler is a good solution. It weighs only 265g but is able to support 3kg with the Mini Traveler Head or 10kg when paired with a Gitzo Centre Ball Head. The ergonomics are very clever, too. See manfrotto.co.uk/gitzo.



► Outergram straps

Some interesting camera straps and harnesses were on display at the show, but the best-looking ones were made by Korean company, Outergram. They feature strong leather and sturdy but eye-catching threads, and are sold on eBay and Amazon. Blackrapid was also showing off its Nicole Elliott range, developed by the eponymous photographer – the only camera strap designed for women by women, claims the company.



► STC clip-in filters

Tired of carrying around easily damaged lens filters in your bag? The Taiwanese filter maker attracted a lot of interest with its 'clip-in' filters, which you clip inside the camera before affixing the lens. STC claims its filters can solve the colour shift issue that might occur on the edges of filtered images taken with wideangle lenses. A wide range of camera models is supported. See stcoptics.com/en/clip_filter.



The Hähnel charger comes in Canon, Nikon, Panasonic/Fujifilm, Olympus and Sony versions

▲ Hähnel charger for Sony

The Irish accessory maker showed off the ProCube2 charger for the Sony Alpha 7 III. It can charge two batteries at the same time and has plates for the Sony NP-BX1 and FW50 batteries, along with four AA batteries. Also in a pipeline is an all-in-one USB lead supporting the three main types. See www.hahnel.ie.

► Manfrotto tripods

The tripod maker used its large stand to show off the aluminium, all-in-one BeFree 2N1 that turns into a monopod as needed, along with the attractive-looking BeFree Nerissimo and Live QPL, aimed at videographers needing fail-safe stability. A good all-rounder for travel photographers, the Nerissimo is yours for £174.95. See www.manfrotto.co.uk.



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Colour differences with flash and ambient light

Q I have recently been using flash quite a bit, both indoors and outdoors, mainly to illuminate my subject under difficult ambient conditions. The problem is that while the subject comes out the way I want it, occasionally the rest of the scene has a different colour. This is mainly when I am indoors and I'm sure it's to do with artificial light, though it sometimes happens with light from windows. I would really like to harmonise the colour across the image if at all possible. I have tried balancing the colours in Lightroom but without much success. I use Pentax K-70 and have just started using Adobe Lightroom Classic. Can you give me any suggestions to do this?

Holly Samuels

A Your flash produces daylight colour temperature illumination. Compared to typical artificial lighting, you will see it's 'colder' or blue-ish compared to the warmer, more yellow, artificial light. The simplest and quickest way to synchronise these lighting temperature differences is to use the Lightroom HSL/Color adjusters for individual colours. If you want to reduce the distraction of warm artificial light in the image try desaturating yellow, orange and red. This works best if your subject doesn't have these hues as well.



Use the Lightroom HSL/Color adjusters for individual colours

You will get better results if you use raw files rather than camera JPEGs. Better still, use the Adjustment brush to apply saturation and white balance adjustments to specific areas only. Alternatively, you can use a red or yellow colour filter on your flash to warm its light to match the rest of the scene, though this would be quite tricky to set up.

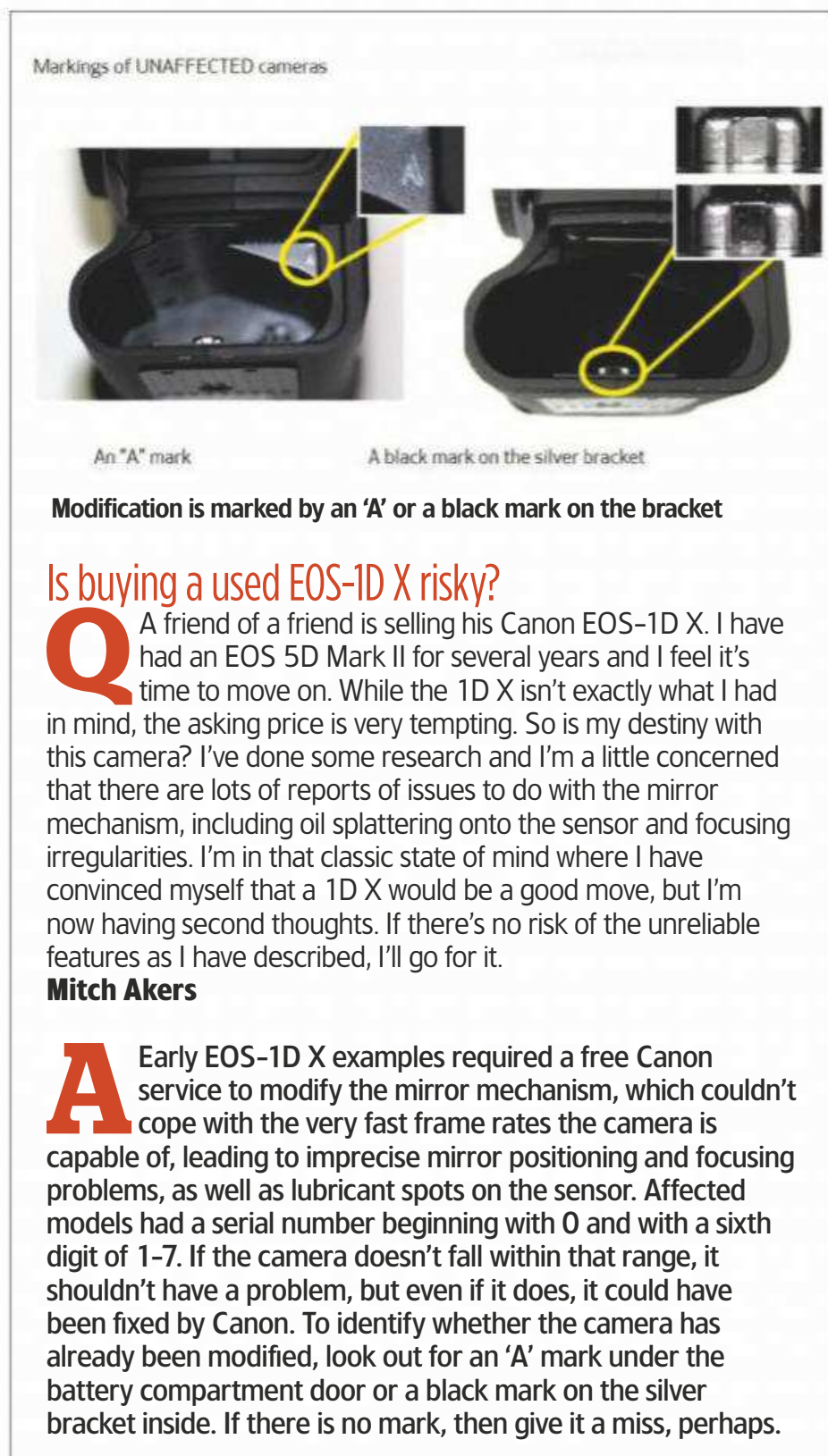
Where do photos go when they are deleted?

Q If you choose to delete a single image from a batch on an SD card in the camera, where does it go? What is the mechanism by which the image is erased from the SD card? If the SD card is in a computer, the deleted image does not show in the recycling bin; it just vanishes! Images from the computer's C drive do, however, get sent to the recycling bin until emptied.

Max resist (AP forum)

A All computer files, regardless of type (and images are no exception) are recorded onto the storage media in blocks of data that have addresses which the operating system uses to find the data when it's required. That location information is stored in a disk filing system index. When an image is deleted, only the index information is erased. While the image is still referenced in the index the actual image data blocks can't be accidentally erased or overwritten in normal use.

Once the image is deleted its data remains intact but unprotected, and it will eventually be overwritten. This is why you can recover some deleted images using a file-recovery software. This scans the disk for recognisable data blocks that can be used to rebuild an index entry. The file



Is buying a used EOS-1D X risky?

Q A friend of a friend is selling his Canon EOS-1D X. I have had an EOS 5D Mark II for several years and I feel it's time to move on. While the 1D X isn't exactly what I had in mind, the asking price is very tempting. So is my destiny with this camera? I've done some research and I'm a little concerned that there are lots of reports of issues to do with the mirror mechanism, including oil splattering onto the sensor and focusing irregularities. I'm in that classic state of mind where I have convinced myself that a 1D X would be a good move, but I'm now having second thoughts. If there's no risk of the unreliable features as I have described, I'll go for it.

Mitch Akers

A Early EOS-1D X examples required a free Canon service to modify the mirror mechanism, which couldn't cope with the very fast frame rates the camera is capable of, leading to imprecise mirror positioning and focusing problems, as well as lubricant spots on the sensor. Affected models had a serial number beginning with 0 and with a sixth digit of 1-7. If the camera doesn't fall within that range, it shouldn't have a problem, but even if it does, it could have been fixed by Canon. To identify whether the camera has already been modified, look out for an 'A' mark under the battery compartment door or a black mark on the silver bracket inside. If there is no mark, then give it a miss, perhaps.

contents can be recovered though details like the file name and file type may be missing.

On a PC, the operating system has additional safeguards against accidental file deletion. When a file is deleted all that happens is the file entry in the index is flagged as deleted, but the entry remains. If you decide to undelete the file, the deleted flag is simply reset. Only when you empty the recycle bin or

trash can will the file be removed from the index. But the file data persists until eventually overwritten. This is, of course, a security issue. Even a simple card reformat simply resets the index, leaving the data intact. To obliterate the data you need to apply a full format, which resets all the blocks and takes time, or an erase function.

Q&A compiled by Ian Burley

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Praktina FX

John Wade discovers a 35mm SLR that was way ahead of its time



The Praktina FX with eye-level pentaprism viewfinder, clockwork motordrive and 450-exposure film back

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The Japanese Nikon F, launched in 1959, is often thought to be the first 35mm single lens reflex (SLR) purpose-built as part of a system of dedicated lenses and accessories. Not so. The German Praktina FX (not to be confused with the Praktica) pre-dated the Nikon by six years.

Here we have a solidly built 35mm SLR with a focal plane shutter offering 1–1/1,000sec, set by a ring around the film advance knob. Side by side with the usual reflex viewfinder the Praktina also unusually incorporates a direct vision viewfinder.

The camera reviewed here sports a 50mm f/2.8 Tessar standard lens. Other lenses were made for the camera by Carl Zeiss, Meyer-Optik, Angénieux, Isco, Kilfitt, Schneider, Steinheil and more. Focal lengths range from 24mm wideangle to 1,000mm super telephoto, plus an Enna-Werk 85–250mm Tele-Zoom that was rare in the 1950s. They all use the breach lock mounting system, later taken up by Canon.

Accessories include four interchangeable viewfinders, replaceable focusing screens, clockwork and electric motor drives, a lever wind that fits to the base to replace the top-mounted wind knob and a huge film back

for 17 metres of film to shoot 450 exposures. For close-up photography, there are manual and automatically coupled extension rings and a range of extension bellows.

A stereo attachment comprises a beam splitter that adapts the standard lens to shoot a stereo pair on a standard 35mm frame, plus a special viewfinder with binocular-like eyepieces.

The FX was upgraded in 1958 with the introduction of the improved and slightly better specified Praktina IIA – still a year ahead of the Nikon F.

What's good Solidly built, top-quality lenses, large range of accessories.

What's bad Lenses made for the Praktina IIA do not mount correctly on the FX.

The camera's range of viewfinders, left to right: eye-level pentaprism, metered pentaprism, high-magnification and waist-level



The beam splitter and its special viewfinder for producing stereo images on 35mm film



The camera with extension bellows, 135mm lens and high-magnification viewfinder

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21mm F2.8 Loxia Zeiss.....	Mint- £949	
24-70mm F4 FE ZA OSS.....	E+ / E++ £569 - £629	
30mm F2.8 DN Sigma	Mint- £89	
30mm F2.8 EX DN Sigma	E++ £89 - £95	
30mm F3.5 E Macro	E++ £119	
35mm F1.8 E OSS	E++ £219	
35mm F2 Loxia Zeiss.....	Mint- £749 - £789	
55mm F1.8 ZA Sonnar T* FE.....	Mint- £549	
60mm F2.8 DN Sigma	Mint- £89	
100mm F2.8 FE STM G Master OSS.....	Mint- £1,149	
Bronica ETRS/Si		
ETRSi Complete + AEII Prism	E+ £349	
ETRSi Body + Speed Grip E.....	E++ £129	
ETRSi Body Only	E++ £99	
40mm F4 E.....	E+ £129	
40mm F4 PE.....	E++ £249	
45-90mm F4-5.6 PE.....	E+ / E++ £349	
60mm F2.8 PE.....	E++ £159	
AEII Meter Prism	E+ £59	
Prism Finder E	Exc £29	
Canon EOS Lenses		
10-22mm F3.5-4.5 EFS.....	E++ £259	
10-24mm F3.5-4.5 Di II LD Asph Tamron.....	E++ £239	
11-16mm F2.8 DX ATX Tokina	E++ £259	
11-24mm F4 L USM	E++ £1,949	
12-24mm F4 ATX PRO SD.....	E++ £199	
14mm F3.1 T ED AS IF UMC Samyang	E+ £195	
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £99 - £119	
15mm F2.8 EF Fisheye	E++ £449	
16-35mm F2.8 L USM III.....	Unused £1,849	
16-50mm F2.8 ATX Pro DX Tokina	E++ £289	
17-40mm F4 L USM	E+ £319 - £329	
17-50mm F2.8 Di II Tokina.....	E++ £189	
17-85mm F3.5-5.6 IS USM.....	15 Days £79	
17mm F4.0 L TSE.....	E++ £1,549	
20-35mm F2.8 ATX Pro Tokina.....	E+ £229	
20-35mm F3.5-4.5 USM.....	E+ / E++ £129	
21mm F2.8 Distagon ZE ZeissE+ / Mint £639 - £739		
24-105mm F4 L IS USM	15 Days £299	
24-70mm F2.8 Di VC USD Tamron	E++ £549	
24-70mm F2.8 L USM II.....	E+ / E++ £1,049 - £1,149	
24-70mm F4 L IS USM	E++ £549	
24-85mm F3.5-4.5 USM.....	E++ £139	
24mm F1.4 L USM.....	E+ / E++ £599 - £649	
24mm F1.4 L USM MKII.....	E+ / Mint- £849 - £949	
24mm F2.8 IS USM.....	E++ £359	
24mm F3.5 L TS-E.....	15 Days / E++ £499 - £699	
24mm F3.5 L TS-E MkII.....	E+ / Mint- £1,149 - £1,249	
28-135mm F3.5-5.6 IS USM.....	Exc / E+ £99 - £129	
28-200mm F3.8-5.6 XR Tamron	E++ £79	
28-300mm F3.5-5.6 L IS USM.....	E++ £1,099	
28-75mm F2.8 XR Di AF Tamron	E+ £159	
28-90mm F4-5.6 USM II.....	E++ £49	
35-135mm F3.3-4.5 Vario Zeiss	E++ £349	
35mm F1.4 L II USM.....	Mint- £1,049	
35mm F1.4 L USM.....	E+ £689	
40mm F2.8 STM.....	E++ / Mint- £109 - £129	
45mm F2.8 TS-E	E+ £649	
50-135mm F2.8 DX ATX Tokina	E++ £329	
50mm F1.4 USM.....	E++ £179	
50mm F1.8 EF Mk1	E++ £99	
50mm F2 ZE Macro Zeiss	E++ £699	
65mm F2.8 MP-E Macro.....	E+ £679	
70-200mm F2.8 L IS USM	E+ £689	
70-200mm F2.8 L IS USM II.....	E++ / Mint- £1,249 - £1,369	
70-200mm F4 L IS USM	Mint- £639	
70-210mm F3.5-4.5 USM.....	E++ £99	
70-300mm F4-5.6 IS USM.....	E+ £179	
70-300mm F4-5.6 L IS USM.....	E+ £739	
75-300mm F4-5.6 EF III	E+ / E++ £59 - £89	
75-300mm F4-5.6 IS USM.....	E++ £189 - £199	
75-300mm F4-5.6 USM.....	E++ £59	
80-200mm F4.5-5.6 EF II	E++ £49	
85mm F1.2 L USM MkII	E++ / Unused £999 - £1,249	
85mm F1.4 L IS USM.....	Mint- £1,199	
85mm F1.8 USM.....	Exc / E++ £139 - £259	
90-300mm F4.5-5.6 EF.....	15 Days / E++ £39 - £79	
90mm F2.8 Tilt-Shift Lens	E++ £679	
100-400mm F4.5-5.6L IS II USM	E+ £1,349	
100mm F2 ZE Macro Zeiss	E++ / Mint- £679 - £789	
135mm F2 L USM.....	E++ £599	
180mm F3.5 Di Macro AF Tamron.....	E++ £399	
180mm F3.5 EF L Macro USM	E++ £789	
180mm F3.5 L Macro USM	E++ £799	
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £7,989	
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200mm F2.8 L USM II.....	E++ £399	
300mm F2.8 L IS USM.....	E+ / E++ £1,985 - £2,479	
300mm F2.8 L IS USM MKIIE++ / Mint- £3,999 - £4,189		
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889	
400mm F2.8 L USM.....	E+ £2,449	
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120-300mm F2.8 EX HSM APO DG	E++ £699	
150-600mm F5-6.3 DG OS HSM C	E++ £599	
170-500mm F5-6.3 Apo	E+ £189	
300mm F2.8 APO DG HSM.....	E++ £1,099	
300mm F2.8 APO EX DG HSM.....	E++ £1,499	
500mm F7.2 Apo.....	E+ £149	
Canon Manual		
F1NAE Black Body Only	E+ £179	
AE1 Chrome Body Only	Exc / E+ £49	
T50 Body Only	E+ £29	
35-70mm F3.5-4.5 FD.....	Exc £15	
35mm F3.5 EX.....	E+ £29	
70-210mm F4 FD.....	E+ / E++ £39 - £79	
75-200mm F4.5 FD	Exc / E+ £15 - £29	
135mm F3.5 B/lock.....	E++ £39	
135mm F3.5 FD.....	E+ £39	
200mm F4 FD.....	E++ £99 - £129	
300mm F5.6 FD.....	E+ £55	
Contax SLR Lenses		
25mm F2.8 MM.....	E++ £349	
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279	
28-80mm F3.5-5.6 AF	Unused / New £349 - £399	
28mm F2.8 MM.....	E++ £199	
45mm F2.8 MM.....	Mint- £249	
50mm F1.4 AF.....	E++ £399 - £449	
50mm F2 ML Yashica.....	E+ £25	
55mm F4 ML Macro Yashica.....	E+ £79	
70-200mm F3.5-4.5 AF.....	E++ £299	
70-210mm F3.5 SP Tamron.....	E+ £39	
70-210mm F4-5.6 Sigma	E+ £29	
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649	
85mm F1.4 MM.....	E++ £499	
100mm F2 AE.....	E+ £599	
135mm F2 (60 Year Edition).....	Unused £2,379	
135mm F2.8 AE.....	E+ / Mint- £159 - £249	
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180mm F2.8 AE.....	E++ £349	
180mm F2.8 MM.....	E++ £349	
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300mm F4 MM.....	E+ / E++ £269 - £299	
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E-M5 MKII Black + ECG-2 grip.....	E+ £599	
E-M5 MKII Silver Body Only.....	E++ £499	
Pen-F Silver Body Only.....	E+ £649	
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F4S Body Only	E+	£249
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F65 Chrome + 28-80mm.....	15 Days	£29
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10.5mm F2.8 G AF ED DX Fisheye	E++	£299
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24-85mm F3.5-4.5 G AFS VR.....	E++	£269
24mm F2.8 AFD.....	E++	£229
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28-300mm F3.5-5.6 G ED AFS VR	Mint-	£519
28-70mm F3.5-4.5 AFD.....	E+	£69
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28mm F2.8 AFD.....	E+	£119
28mm F2.8 AFN.....	E+ / E++	£129 - £139
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35-70mm F3.3-4.5 AFN.....	E++	£59
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35mm F1.8 G AFS DX	E+ / E++	£109 - £119
35mm F2 ZF.2	E++	£499
45mm F2.8 D PC-E ED Macro	E++	£1,049
500mm F4 AFS IFED.....	E++	£1,999
50mm F1.4 AFD.....	E++	£169
50mm f1.8 AFD.....	Mint-	£79
50mm F1.8 G AFS.....	E++	£119
55-200mm F4-5.6 AFS DX G	E++	£69
55-200mm F4-5.6 AFS DX G VR	E++	£89
60mm F2.8 AFD Micro.....	E+ / E++	£229 - £249
60mm F2.8 AFS ED Micro.....	E+ / E++	£299 - £389
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70-210mm F4-5.6 AF.....	E+	£59

70-300mm F4-5.6 ED AFD	E+ / E++	£89 - £99
70-300mm F4-5.6 G AFS VR.....	E++ / Mint-	£299
75-240mm F4.5-5.6 AFD.....	E++	£49 - £89
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10-20mm F4-5.6 DC HSM.....	E++	£189
12-24mm F4.5-5.6 EX DG HSM	E+	£249
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15-30mm F3.5-4.5 EX DG	E+	£159
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17-50mm F2.8 EX DC OS HSM ..E+ / Mint-	£199 - £239	
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24-60mm F2.8 EX DG.....	E++	£239
28-105mm F4 DG OS HSM.....	E++	£449
35mm F1.4 DG HSM A.....	E++	£499
50-150mm F2.8 Apo EX DC HSM.....	E+	£249
50mm F1.4 DG HSM (A).....	E++	£449
50mm F1.4 EX DG	E++	£199
50mm F2.8 EX Macro	E+	£119
85mm F1.4 DG HSM Art.....	Mint-	£849
100-300mm F4 Apo EX HSM	E+	£249
105mm F2.8 EX DG Macro.....	E+ / E++	£179 - £199
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MN138 Levelling Head.....	E++	£35
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MN141RC Head	Exc	£15
MN160 Head	E+	£69
MN168 B&S Head.....	E+	£25
MN222 Joystick Head.....	E+ / E++	£29 - £39
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MN303Plus Virtual Reality Pro.....	E+	£199
MN322RC2 Head	Exc / E++	£39 - £59
MN329 Head	E+	£39
MN352 B&S Head.....	E++	£20
MN357 Universal Sliding Plate	E++	£35
MN394 Quick Adapter Low Profile.....	E++	£29
MN460MG Head	E+ / E++	£35 - £45
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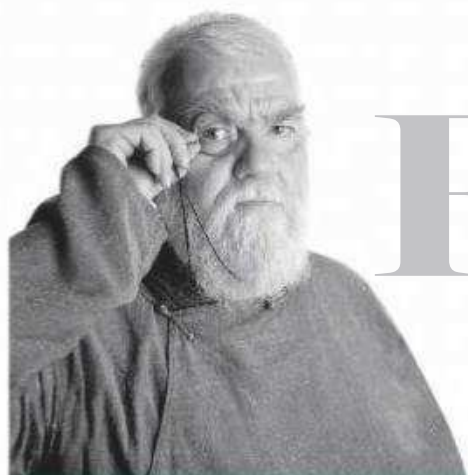
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Final Analysis

Roger Hicks considers...

'Octopus' from *Life Science*, 2016, by Eran Gilat



© ERAN GILAT

'You can all but feel the textures on your fingertips; you can even imagine the smell'

Eran Gilat is a neuroscientist and fine art photographer. Well, everyone knows about doctors and cameras, don't they? Except that Gilat is as far from the archetypal equipment-nut wannabe as you can easily get. I first saw his work at Galerie Huit at the Rencontres d'Arles in July 2018 and was delighted to discover that his book, *Life Science*, is available from Kehrer Verlag.

His images are totally *sui generis*: rich, heavily staged still lifes, often involving (usually dead) animals or bits of animals together with antiques such as the support in this picture. He explores the extraordinary overlap between attraction and disgust; between life and death; between beauty and ugliness. And indeed between food and death: we must eat to live, and in order that we may eat, something must usually die. It may be an animal like the octopus here (octopuses

are one of his favourite subjects); a seed that is milled into flour; seaweed that is dried to flavour a soup or make sushi.

Contrasts of nature and machine

The props he uses do not always make sense at first sight. Antique syringes and corroded scissors share a table with a fresh brain. Three small hearts, dribbling blood, are arranged on top of a rusting steel helmet. A polished part of an old sewing machine, the needle and foot, completes a composition with three (stuffed?) birds and a fig. Then you start thinking about them and you perhaps think that they are too obvious: the contrasts of nature and machine, the organic and the metallic, the all too fresh with the visibly antique. Then you think some more. And look some more. And decide that perhaps they aren't all that obvious after all. You don't understand

them only with your mind. You understand them emotionally; you can all but feel the textures on your fingertips; you can even imagine the smell.

Purely technically, he must work very fast: blood and mucus dry quickly. I suppose that it is possible he used glycerine on this shot, but the heart says no; not least on the evidence of other pictures in the book. Yes, it's a bit like food photography, but much more immediate: much more (in many cases literally) visceral.

The lighting is almost invariably like this. The darkest parts of the image disappear into blackness. Sometimes the background is hinted at; sometimes not. His pictures are simultaneously blindingly obvious and completely obscure. I'm not sure I'd want to live with them on my walls, but I'm very glad to have them safely trapped in a book.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Phil Griffin**

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